MARCH 1, 1941

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

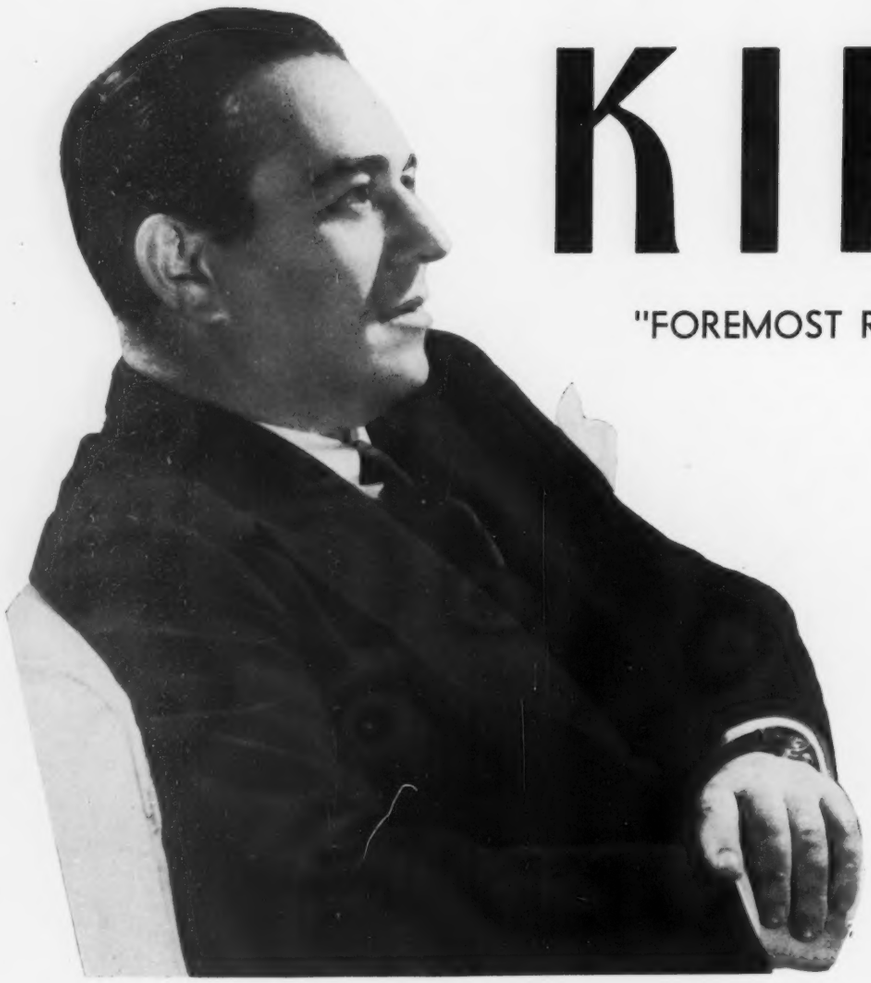
Photo by Maurice Seymour, Chicago

TITO SCHIPA

Returns to the Metropolitan, in Don Giovanni, on March 7 After a Six-Year Absence

20 CENTS

MUSICAL ENTERTAINMENT AT ITS BEST



KIPNIS

"FOREMOST RECITALIST OF THE DAY"

" . . . Singers who achieve equal distinction on the operatic stage and on the concert platform are rare in any age, and ours is no exception. ONE OF THE FEW ARTISTS WHOSE WORK TARRIES ON THE HIGHEST PLANES IN BOTH OF THESE FIELDS OF ENDEAVOR IS ALEXANDER KIPNIS . . . "

—*New York Herald Tribune, January* 8, 1941

" . . . AN EXTRAORDINARY ARTIST . . . Mr. Kipnis has developed his own following. From the thunderous applause that greeted him at the start it was clear that the large audience expected exceptional singing, and it was not disappointed. It is cheering to report that a musician can triumph not on superficial flash but on true art . . . "

—*New York Times, January* 8, 1941

" . . . The ranks of male Lieder singers of importance have become so thin in recent years that whenever Mr. Kipnis, who is an almost unrivaled interpreter of this type of music, makes an appearance hereabouts it is always an occasion for rejoicing and gratitude. Yesterday his sonorous sympathetic voice was in prime condition and he used it in masterly fashion in most searching unfoldment of some of the finest songs in the literature. . . . A more noble and distinguished reading of this song cannot be heard today from any other vocalist. Every phrase was molded with loving care, every word of the text giving precisely its proper amount of emphasis . . . "

—*New York Times, Feb.* 24, 1941

A second album of recordings of* ***Brahms Songs* *by Kipnis will be released by Victor on April first.*

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Coast Ensemble Presents Premiere Of Harris Prelude

Hollywood Hears Novelties at Second in Series—Ballet Russe Repertoire Applauded

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau, Hollywood, Calif.

Beethoven's Jena Symphony and other novelties comprised a very interesting program for the second of the Werner Janssen Concerts in the Wilshire-Ebell Theatre, Feb. 16. Janssen conducted with efficient ease and musicianly interpretation, to which his small orchestra of fine players were sensitively responsive. Concertmaster Louis Kaufman was soloist in the Saint-Saëns Havanaise with limpid tone and the intonation and technique that only the finest artists achieve.

Outstanding was a Prelude and Fugue for string orchestra by Roy Harris, with consistently beautiful blending of lines and individuality of treatment. Another first time here was Die Vortänzer of Johann Strauss, a waltz of typically delectable suavity. Clearly etched were the Ravel suite, Le Tombeau de Couperin and Mozart's overture to The Marriage of Figaro. Sibelius' Swan of Tuonela was lingeringly dreamed. In conclusion

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Stock to Conduct At Ravinia Fete

Beecham Also Named for Summer Festival — Toscanini to Conclude Jubilee Series

By RENÉ DEVRIES

CHICAGO.—The Ravinia Festival Association has just announced that Dr. Frederick Stock will conduct two pre-season Golden Jubilee concerts, Sir Thomas Beecham will be conductor during the first Ravinia fortnight and the Budapest String Quartet has been engaged for a post-season week of chamber music.

As heretofore the Chicago Symphony Orchestra will function during the six-week season of the festival, opening July 1 in the Sylvan theatre. Concerts will be given on Tuesday, Thursday and Friday evenings and Sunday afternoons. Dr. Stock will make his debut at the summer home of the Chicago Symphony Orchestra on June 28 and on the following afternoon will direct a children's concert. The other conductors will be known shortly.

Toscanini to Conduct

To climax the gala fiftieth anniversary season of the orchestra, Arturo Toscanini will conduct a post-season concert for the orchestra's pension fund on April 24 in Orchestra Hall. Since the inception of the fund, for which Toscanini has volunteered his services, 64 beneficiaries have received a total of $370,000. This concert marks the first appearance here of Toscanini with the Chicago Symphony Orchestra. The hall has been completely sold out even though the prices have been raised.

Since the beginning of its jubilee year the orchestra has been heard by capacity audiences. During the past fortnight Dr. Stock and Hans Lange divided their duties in programs of unusual interest and diversity. The University of Chicago Choir of 130 voices commemorated the double golden anniversary of the University and of the Symphony by nobly singing Vaughan Williams' Magnificat under their leader, Mack Evans, and in the first performance of Zoltan Kodaly's Psalmus Hungaricus under Dr. Stock. In the effective Williams chorale, choristers and orchestra were ably assisted by Maurine Parzybok, contralto. Robert

(*Please turn to page 17*)

U. S. Department of Justice Ready to Enter Union Dispute

The United States Department of Justice on Feb. 28 announced plans for a Federal Grand Jury investigation of charges that James C. Petrillo of Chicago, president of the American Federation of Musicians, had conspired with booking agencies and radio broadcasting chains in an attempt to destroy the American Guild of Musical Artists and monopolize one phase of music.

Officials of the department said that it had not yet been determined where the Grand Jury would be convened. The investigation will be directed by Victor O. Waters, who recently handled the cases which led to consent decrees involving the American Society of Composers, Authors and Publishers, and Broadcast Music, Inc.

The department said it had been charged that "Petrillo has entered into a conspiracy with the booking agencies and the broadcasters in an attempt to destroy A. G. M. A. and to force the artists either to join his own union, the A. F. M., or to lose the benefits of union protection."

"Information in the department files shows that Petrillo . . . has notified Tibbett that unless the members of A. G. M. A. resign from that organization and join A. F. M. he, Petrillo, will notify all radio interests, picture studios, symphony orchestra managements, grand opera companies, recording companies,

(*Please turn to page 28*)

JOSEF HOFMANN, gives his only New York recital of the season on March 8 in Carnegie Hall.

Walter Directs Fidelio Revival At Metropolitan

Flagstad Sings Leonore With Maison — McArthur Bows in Stirring Reading of Tristan

Beethoven's only opera, Fidelio, previously heard at the Metropolitan during the season of 1938-39, had its resumption before a large audience on Feb. 14.

As before, Kirsten Flagstad sang the role of Leonore. She feels the part deeply and reflects all its earnest tenderness and cumulative dramatics. For its broad and sustained musical style she possesses the full requirements in tone and declamation. Nevertheless, there are opera-goers, including the present reviewer, who prefer Flagstad as Brünnhilde, Isolde, or even Sieglinde.

Alexander Kipnis, new at the Metropolitan as the jailer, Rocco, furnished admirable art with benignly characterized acting, and singing of masterful design and execution. He was especially compelling in point of natural gesturing and other credible stage business. Julius Huehn, usually a convincing portrayer, is not at his best as the villainous Pizarro, and the picture he draws belongs in the Italian repertoire rather than in the German classical. The Huehn vocalism, however, left no opening for criticism.

Herbert Janssen was adequate in the somewhat colorless part of Don Fernando. René Maison, despite several strained high tones, furnished moving delivery and finished histrionics as Florestan. Marita Farrell was a pert and euphonious Marzelline, and Karl Laufkoetter functioned brightly as the simple Jacquino.

Walter Feted in Debut

The real highlight of the performance was Bruno Walter, making his debut as a Metropolitan conductor. He has long been known as an ardent lover of Beethoven's opera, and an authority in its orchestral presentation. Walter entirely lived up to that reputation, and did everything possible for the score, and in the matter of coordinating it with the work of the principals and chorus. The orchestra aided splendidly with rich tone and polished execution. Walter was showered with plaudits and cheers, and finally had to come to the stage and bow with the singers, and also individually. He restored the original spoken dialogue of the libretto in place of the sung re-

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Schipa to Tour Under Morini

Tito Schipa, tenor, who returns to the Metropolitan Opera on March 7 in Don Giovanni after an absence of six years, is being booked for an extensive season in 1941-42 by his manager, Albert Morini.

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March 1, 1941
Sixty-Second Year

Philadelphia Takes Lead In Opera Premieres

PHILADELPHIA.—The Philadelphia Opera Company, C. David Hocker, general manager, presented Pelléas and Mélisande, in the first performance in English in this country recently, before a capacity audience. Of especial interest was the fact that Maurice Maeterlinck and Madame Maeterlinck were in attendance. Frances Greer as Mélisande gave an excellent interpretation of the role, revealing in her voice, as well as in her action, the full emotional values. John Toms as Pelléas showed better vocal than dramatic talents. Robert Gay as Golaud did a magnificent piece of work, bringing to the part an astonishing improvement in dramatic ability. His voice was resonant and pleasing. Luke Matz was an impressive King Arkel. The lesser roles were equally well taken by Gabrielle Hunt as Genevieve, Hilda Morse as Yniold, and Charles Jones as the Physician. The clear enunciation was outstanding.

Perhaps the major success was that of Sylvan Levin, as musical director, and conductor. He led the orchestra through the beautiful score, with great skill of interpretation, bringing out the character of the music. The stage settings were effective, although of simple design, while the lighting was especially in keeping. Hans Wohlmuth was the capable stage director.

Nordoff Opera Premiered

The Academy of Vocal Arts presented two one-act operas, The Apothecary by Haydn and the premiere of a new American work, The Masterpiece by Paul Nordoff, at Town Hall on Jan. 24, with Vernon Hammond conducting. Each was fantastic, and humorous, those taking part entering into the spirit of them with great zest.

The Masterpiece was especially commissioned by the Academy of Vocal Arts and had its first hearing at this time. Mr. Nordoff has provided a gay and singable score, while Franklin Brewer wrote the libretto. Dealing with a present-day artist, his wife, a wealthy art dealer, and his flirtatious wife, the story is light but laugh-provoking.

Doris Blake as the wife did a fine piece of acting, her voice high and clear. Frank Cappelli as the artist, John Lawler as the art dealer, and Helen Pfuelb as his wife were all good in their parts. The stage settings were colorful and fantastic. Mr. Hammond conducted with skill. The principals in the Haydn opera were Blakely Ritter, Emily Ann Buckley, Robert Davis and John Harrold, singing acceptably and bringing out the humor with full understanding. In keeping with the time of this opera, a harpsichord was used, well played by Marcella North. The audience was justly enthusiastic.

Pinza Sings with Orchestra

Ezio Pinza, basso of the Metropolitan Opera, was the soloist at two Philadelphia Orchestra concerts, with Eugene Ormandy conducting. Mr. Pinza was in excellent voice, singing two Mozart arias, one from Verdi's opera Nabucco, and the intensely moving Monologue from the second act of Boris Godounoff. His amazing vocal skill was only equalled by the artistry of his interpretations. The applause for each of his numbers was long and loud. The orchestral numbers for these concerts were the Sibelius symphony No. 5, in E flat, a Divertimento for String Orchestra by Bartok, heard for the first time here. (It abounds in the Hungarian folk melodies, but seemed a bit too long for that type of work.) Ravel's La Valse was given a spirited reading.

For the three subsequent concerts Ormandy had selected an all-Wagner program, including in the first part the Prelude to Lohengrin, Forest Murmurs from Siegfried, A Siegfried Idyll, and Siegfried's Rhine Journey. These were all well performed but were too much alike in mood to offer any contrast. The second part held the Tannhäuser Overture and Bacchanale (Paris Version), and the Prelude to Die Meistersinger.

Concert for Youth

The third Concert for Youth this season by the Philadelphia Orchestra, Ormandy conducting, took place before the usual packed house. Marguerite Kuehne, violinist, 21 years old, and a pupil at the Curtis Institute of Music, studying under Efrem Zimbalist, was the soloist. In the brilliant Tchaikovsky concerto, her amazing technical accomplishments, beauty of tone, and interpretative ability, were demonstrated to the full. She was recalled over and over again. Another soloist was Edna Phillips, solo harpist of the orchestra, who repeated her successes of the regular series in playing the Harl McDonald Suite, From Childhood, for harp and orchestra. An added feature was a short talk by Mr. McDonald. The Sibelius Fifth Symphony and Brahms' Hungarian Dances No. 19, 20, and 21, in the Dvorak transcription were the orchestral numbers, and the entire audience sang Old Black Joe, and Row, Row. The orchestra played an encore, for the insatiable listeners.

IT BEGAN AT BREAKFAST,
opera by Robert Gilmore, right, Philadelphia organist and composer, being rehearsed by Edward Rhein, baritone, and Marie Zara, soprano, who also wrote the libretto. The new work had its premiere on Feb. 18 at the Matinee Musical Club, Philadelphia. (Story on page 8).

Recitals Applauded

Steuart Wilson, tenor, gave a faculty recital at the Curtis Institute of Music, largely attended. Mr. Wilson's artistry was displayed in Schumann's Dichterliebe, two English ballads, three songs of satire, and a cycle for voice, string quartet and piano, by Vaughan Williams, in which he had the assistance of Herbert Baumel and Rafael Druian, violins; Joseph de Pasquale, viola; Arthur Winograd, cello; and Ralph Berkowitz, piano.

A two-piano recital was given in Ethical Society auditorium by K. Elaine Hunt and Jane M. Kolb, assisted by Albert W. Munson, tenor, and accompanied by Loretta Kerk. The Misses Hunt and Kolb evidenced splendid ensemble work in numbers by Bach-Phillipp, Brahms, Schubert, Schumann, Debussy, Ravel, Melan-Gueroult, Kolb and Berlioz-Hutcheson. Mr. Munson sang two groups pleasingly.

Henry Harris gave his fourth annual piano recital in the Academy of Music Foyer, before a large audience, despite stormy weather. Mr. Harris played three sonatas of Scarlatti, Schubert's Sonata, in A major, the Franck Prelude, Chorale and Fugue, and works of Harl McDonald, Vincent Persichetti, Paul Nordoff, Debussy, Rachmaninoff and Albeniz. He showed a fine technical equipment, a tone of depth and beauty, sincere interpretation, and, enthusiastically received, played several encores.

The third and final concert of the season was given by the orchestra of the New Center of Music, Joseph Levine, conductor. The soloists were Frances Greer and Robert Gay, in Mozart airs.

(*Please turn to page* 8)

Norfolk Festival Scene Revivified

Yale's Norfolk Music School to Open Summer Session

NORFOLK, CONN.—The Norfolk Music School of Yale University, under the sponsorship of the Ellen Battell Stoeckel Foundation opens its first season on June 23 at the former estate of the late Mr. and Mrs. Carl Stoeckel here. Mrs. Stoeckel, who died on May 5, 1939, left the residue of her estate as a trust fund for the school now opening. Bruce Simonds, pianist, professor of music and chairman of the music department at Yale, will be the director.

Not only music training but background in literature and art will be offered in the six-week course which concludes on Aug. 1. Lectures, participation in ensemble playing and individual instruction in piano, organ, violin and cello will be offered students.

In addition to the mansion, the buildings include Battell House, containing administration rooms and an auditorium seating 300; the barn, which has been remodeled as an art gallery, lecture rooms, practice rooms and the Music Shed seating 1,500 and known as the home of the Norfolk Music Festival. A chorus of 500, assembled from towns in Litchfield County and trained by Richmond P. Blaine, and an ensemble of players from the New York Philharmonic and other orchestras took part in the festival each June.

Faculty Members

Members of the faculty, in addition to Mr. Simonds, will be Hugo Kortschak, instructor in violin and orchestral conducting; Emmeran Stoeber, in ensemble playing and cello; Luther Noss, in choral conducting and organ; Andrews Wanning, in literature; Elizabeth Chase, in art; Ward Davenny, in piano; and Sydney Thompson, executive secretary.

THE MUSIC SHED
on the grounds of the Norfolk Music School of Yale University, formerly the scene of the Norfolk Festival.

Zimbalist Named Curtis Director

Succeeds Randall Thompson—Reiner Resignation Also Accepted by Mrs. Curtis

PHILADELPHIA.—Efrem Zimbalist will succeed Dr. Randall Thompson as director of the Curtis Institute in May, it was announced by Mrs. Mary Louise Curtis Bok, president and founder. Head of the violin department since 1928, Mr. Zimbalist becomes the fourth director since the institute was founded in 1924. He intends to continue with his concert activities.

The resignation of Fritz Reiner from the faculty, also effective in May, was accepted by Mrs. Bok "with very real regret." Dr. Reiner said that increasing responsibilities in connection with his post as musical director of the Pittsburgh Symphony Orchestra necessitated his withdrawal. He was named to the faculty in 1931 by Dr. Josef Hofmann, then director.

Mr. Zimbalist is expected to announce the appointment of several new instructors for the fall semester.

THE NEW YORK SINGING TEACHERS ASSOCIATION,

Leon Carson president, celebrated its thirty-fifth anniversary with a dinner at the Hotel Brevoort on February 18. The guests of honor were Karin Branzell, Mr. and Mrs. Norman Cordon, Gustave Ferrari, Mr. and Mrs. Philip James, Edward Johnson, Mr. and Mrs. Charles Kullman, Giovanni Martinelli, Mr. and Mrs. Walter Naumburg, Fedya Reinshagen, Ruth St. Denis, Mr. and Mrs. Theodore Steinway and Virgil Thomson. Following the dinner speeches were made by Edward Johnson, Ruth St. Dennis and Theodore Steinway. Mr. Ferrari, Percy Rector Stephens and Genevieve Bowman furnished the lighter portion of the entertainment. Mr. Carson was toastmaster.

Violin Tone as Viewed by Master Instructors

By EDWIN GRASSE

During the last few years, many people have said to me: Why is it that people, in general, care so much for the voice, and so little for the former favorite instrument, the violin? I have noticed personally, that there are more and more vocal teachers in the country and less and less violinists from year to year.

However, there never was a time when music without words ought to be appreciated, for Music is a language itself, if permitted to sound without the spoken word and as music, without words, is the only completely international language.

But why are words so necessary in Music and why is not the violin a real messenger of Peace, Rest and Joy? Because, since Elman showed the public that the violin was able to be exactly as emotional as the voice of a Caruso, or a Gigli, every violinist, with few exceptions has tried to play in a continually emotional manner. Whether most violinists play Bach, Handel, Beethoven, Brahms or Saint-Saens, they have become used to playing everything a la Saint-Saens, Lalo or Tchaikovsky. The vibrato, when first invented or first thought of, was a means of profound expression and emotion to be used only in moments of highest passion and warmth. At that time, the bow was still considered the principal means of producing the tones—Wieniawski always said that he would rather have a poor violin, but a good bow. Since this master's day, the vibrato is being exaggerated to such an extent that phrasing is seemingly forgotten. The result is monotony of style and a similarity of almost all violin players. Hardly a violinist lifts the bow and every defect of the bow is hidden by an overdose of *vibrissimo*. The two violinists who actually had a perfect vibrato, Eugene Ysaye and Cesar Thomson, my teacher in Brussels, are with us only in our memory. Both Thomson and Ysaye believed in a very small but exceedingly rapid vibrato.

Thomson's idea about bowing was to make detached notes, played with very little bow at the nut, sound as broad as if the full bow, from nut to point and etc., were used. Ysaye actually used the full bow from nut, to point continually. If Ysaye played but four tones down and four upbow, the full length of the bow was used. Therefore, Ysaye's tone was bristling with vitality, even when he used no vibrato. We had a combination of purity and life. Unfortunately we have had but few Ysaye pupils, because Ysaye was too much of a violin genius to be a really perfect teacher. Pupils hearing the marvelous results of Ysaye's full bow system tried to copy it, and most Ysaye pupils have a bit too much bow left at the end of a down bow and the same up bow at the nut, and play as if they had the hiccoughs. I have personally heard just three Ysaye pupils who actually could reproduce the Ysaye tone: Franz Schoerg, from Munich, the leader of the Brussels String Quartet, before 1914; Mme. Rosa Samuels Harris, and Remo Bolognini.

I vainly tried to imitate Ysaye as a ten-year-old youngster in 1894 when I heard Ysaye play for the first time under Anton Seidl with the Philharmonic Orchestra. Personally I have never heard any more wonderful playing. But imitating is never a good policy excepting during a violin lesson. It was a matter of nature with him.

Ysaye's very small and fast vibrato came from his left arm, while Thomson produced it by wrist movement only. However, with both violinists, bowing was the principal matter. Thomson always told his pupils to take a breath between all phrases. Also, that we should make the phrase as long as we could sing in one breath. However, since 1909 our violinists when playing, for instance, Wilhelmj's arrangement of Schubert's Ave Maria, all play one-half of the Ave Maria without lifting the bow so that it sounds as if a singer had sung half of the song in one breath. What our violinists now do is to imitate all the defects of the average vocalist. For years I never understood why practically all violinists now in sliding from one position to the other, say when playing on the A string, first position first finger B, instead of sliding on the first finger from B to where third position D natural would be, instead slide on the second finger, which is to play the coming E.

A Leopold Auer pupil told me that Professor Auer wanted to hear no portamento in sliding up, from a lower tone, that he wanted the pupils to practically jump, to the coming upper tone, in the case mentioned—the third position, E for second fingers. Then I understood why so many pupils of Professor Auer who evidently did not grasp the matter, jumped almost to that upper note, but not quite, with the result that instead of a portamento on first finger, one hears a second finger glissando now. That effect, if used on purpose, can in pianissimo sound exceeding coquettish, and in forte or fortissimo, very pathetic and sad. This again shows that trying to imitate absolutely may bring on disaster. Ysaye used that glissando effect purposely, sometimes, also Jacques Thibaud. Our violinists are using this faulty slide without lifting the bow, and in forte and fortissimo. So they sound like mediocre singers as far as the slide goes and like no singer because they do not breathe where no rest is marked.

So with few exceptions, all our violinists sound alike and as most audiences understand the tone quality only, and not what anything played actually means, our audiences prefer to hear something with words. If we could ever get back to the days when a violinist would breathe, or let us say, phrase, I feel that the violin would again become interesting to the listeners of today. A genius like Elman can do glissando and we do not mind, but the imitators, trying to imitate his real emotion, are spoiling it for the most wonderful solo instrument, the violin.

Suzanne Sten Favors American Composers

At the Fourth Musicale of the Haarlem Philharmonic Society which took place recently at the Waldorf-Astoria, New York, the featured artists were: Suzanne Sten, mezzo-soprano, Luboshutz and Nemenoff, duo-pianists and Leo Taubman, at the piano for Mme. Sten.

Among the songs featured by Mme. Sten was Annabel Comfort's Damask Flower and she also sang her new song Carina for an encore number. This new song by Annabel Comfort is scheduled for publication by Carl Fischer of New York. Mme. Sten was the first to introduce Damask Flower last season and she was also the first to introduce Carina at Derby, Conn. on Jan. 6.

Bartok Appointed Columbia Univ. Visiting Associate

Bela Bartok, Hungarian composer and pianist, has been appointed visiting associate in the Music Department of Columbia University, it is announced by Dr. Nicholas Murray Butler, president of the University.

The appointment, which is for research and not for teaching, is the first to be made under the Alice M. Ditson Foundation in Music established at Columbia in May, 1940, by the will of Mrs. Alice M. Ditson.

10 Conductors to Be Managed by WGN Concerts

Ten symphony orchestra conductors will be under the management of WGN Concerts next season it was announced by Austin Wilder, managing director. These are in addition to Albert Coates, Jose Yves Limantour, Igor Stravinsky and Henry Weber.

The additions include Franco Autori, now in his fifth season with the Buffalo Philharmonic; John Bitter, Miami Symphony; H. Arthur Brown, El Paso Symphony director since 1930; J. Randolph Jones, Jersey City Philharmonic; Henry Pensis, New Jersey Philharmonic; Andre Polah, Reading Symphony; Otto Radl, Teaneck Symphony; Guillermo de Roxlo, founder of the Charlotte (N. C.) Symphony; Guglielmo Sabatini, Trenton Symphony and Pennsylvania Civic Symphony; and Rudolph Thomas, Albany Symphony.

Fidelio Returns as 16-Week Metropolitan Season Nears End

Photo by Albert A. Hauser.

THE BROWNLEES INDULGE IN A SNOW FIGHT

in Central Park where John, Metropolitan Opera baritone, awaits the 'attack' of his two sons, Gordon and Donald, as Mrs. Brownlee watches.

ELISABETH RETHBERG,

as the Countess in The Marriage of Figaro, which she will sing with the Metropolitan Opera on tour, in Baltimore, Cleveland, Dallas, Atlanta, and Richmond.

Photo by F. W. Morgan, Jr.

(*Continued from page* 3)

citatives written and used by the late Artur Bodanzky, and the Walter method proved to be a big improvement. The Leonore Overture was played as heretofore, between the second and third scenes of the second act.

Despite its spirited and stylistic performance, Fidelio remains an opera essentially for Beethoven enthusiasts, and has little intrinsic appeal for the general public. The work seems likely never to gain more popularity than respect.

Bampton in Classic Role

Gluck's Alceste, heard again on Feb. 10, had a new interpreter in the person of Rose Bampton, who successfully essayed the title role. Miss Bampton emphasized the lyrical rather than the dramatic in the music, and for such a purpose her velvety tones and effortless delivery are ideally suited. She achieved much beautiful singing, with nobility of line and eloquent voicing of moods. It was a pleasure too, to note her unaffected and touching portrayal, free from excess postures. Lovely of face and figure, Miss Bampton also was costumed most tastefully.

Francesco Valentino, substituting for the indisposed Leonard Warren, has too light a baritone to do full justice to the part of the High Priest. However, he sang with style and sincerity. René Maison, fluent in tonal address, made a classically plausible personage of Admetus. Panizza, the conductor, did well by Gluck's monumental score, and by the singers.

Cycle Walküre Enthralls

Continuing the annual Wagner matinée cycle, Die Walküre was given an enthralling performance on the afternoon of Lincoln's Birthday, under the intense and imaginative direction of Erich Leinsdorf.

It was one of those occasions on which everything seemed to be right, with the entire cast moved to their most sincere and effective expression.

Of course the unsurpassable team of Flagstad and Melchior as Brünnhilde and Siegmund gave the chief lift to the stage doings, but Marjorie Lawrence in the role of Sieglinde also contributed brilliant vocalism and a compelling delineation of passion and deepest tenderness.

Schorr (Wotan) as usual had trouble with his high tones, but for the rest was a convincing interpreter of the Wagnerian grand manner. Kerstin Thorborg has made her Fricka one of the Metropolitan's outstanding portraitures, noble in declamation and action. The audience remained after the last curtain to handclap and cheer for many minutes as the artists took a long series of recalls.

Novotna Charms Again as Manon

A newcomer at the Metropolitan, but already a warm favorite there as Manon in the Massenet opera, Jarmila Novotna charmed anew on Feb. 13 with her altogether ingratiating impersonation and singing as the naughty and ill-fated heroine in Manon. She seems likely to make the role peculiarly her own, judging by the ovation she received on this occasion.

Raoul Jobin, the romantic Des Grieux, suddenly fell hoarse at the end of the second act, and during the next intermission an announcement was made asking the indulgence of the listeners. Fortunately, Jobin soon sang himself out of his indisposition and gave a smooth vocal account of the rest of his music.

John Brownlee contributed his expert and resonant version of Lescaut and excellent support came from the remainder of the familiar cast. Wilfred Pelletier treated the orchestral score subtly and songfully.

L'Amore Repeated

The second performance of Montemezzi's L'Amore Dei Tre Re, with the composer again conducting, was presented at the Feb. 15 matinée with the same cast as participated in the seasonal premiere. Pinza's Archibaldo was again the highlight, the bass being in notable vocal estate and enacting the role with poignant realism. Grace Moore has probably never sung better and her Fiora was dramatic and passionate if not always alluring. Charles Kullman and Richard Bonelli, the other two kings, again sang and acted movingly while Alessio De Paolis made much of Flaminio's role. Others in the cast were Massue and Lucielle Browning, Maxine Stellman and Anna Kaskas. Montemezzi, in complete charge of every phase of the performance, proved a dominating conductor for his own score.

McArthur's Baton Over Tristan

A long-awaited event took place on the evening of Feb. 17, when Edwin McArthur made his Metropolitan Opera debut as a conductor, at a performance of Tristan and Isolde.

Other American cities had previously heard McArthur lead opera, and from them excellent reports of his abilities came to New York.

It may be said without further preamble that the young American batonist impressed the Metropolitan Opera listeners strongly. He showed confidence and mastery in his handling of the score, and of the singers and orchestra. There was no doubt about his thorough musicianship, stylistic feeling, and adjustment of dynamics between the instrumental and vocal functions. The large dramatic line was set forth convincingly, and the poetical elements also had authentic consideration. If here and there the critical fault finder might have liked a particular passage or episode done differently (more in the manner to which other conductors had accustomed him) that constituted a minor factor, compensated for by the vitality and impetus of the McArthur achievement as a whole. The

(*Please turn to page* 27)

Larry Gordon Photo.

LOTTE LEHMANN,

soprano of the Metropolitan Opera Association, at the second birthday party of the Columbia Recording Corporation at the Gotham Hotel, New York, Feb. 9. The celebration was attended by Columbia Corporation executives, Columbia recording artists and many other musicians of note. In the picture with Mme. Lehmann are (left) Edward Wallerstein, president of the corporation, and Moses Smith, CRC's director of artists and repertory.

Study of Art Treasures Aids Prima Donna's Impersonations

Interviewing Bruna Castagna, dynamic leading contralto of the Metropolitan Opera, results in the interviewer being hard-pressed to keep up with this vivid personality who insists that she has "no stories" nor can she "invent any."

"The facts speak for themselves," she insisted. "See, here are my press books with dates of performances, the story of my career. That is the only story I have."

But when the interviewer pressed her as to hobbies, the "greatest Carmen since Calve" as she has been called, took him by the arm and escorted him to her art gallery, filled with treasures, mostly of the Italian school, dating from the past century. And then she sat down, as though this should be sufficient.

Collects Paintings

Reticent about herself and her work, except to point out that when she was at home, she liked to study and practise, Mme. Castagna left it for her husband, Maestro Baccolini, to explain the maze of paintings.

"You see," he explained, "so many years ago Americans came to Italy and bought up many of our finest paintings —the artists were then still living. Today, the painters are dead, but some of their works have found their way through disposal sales to the auction block. So, whether we are in Australia, South America or the United States, we look for the Italian paintings of that period and reassemble them in a homogeneous collection. It is as simple as that—except that it is rather an expensive hobby. Some of our treasures were originally in the Vanderbilt or Astor galleries. Take for example this Pagliano, now, look at its color. . . ."

But the interviewer insisted it was the Castagna career, not paintings that he was concerned with. Perhaps she would like to tell how Toscanini, at the beginning of her career, selected her for La Scala after an audition. Or when he again insisted this season that on two occasions she be soloist with his NBC Orchestra.

Her Expressive Hands

Mme. Castagna was pondering these questions, when suddenly the illustrator Dolbin was announced. Noted for his drawings of the hands of prominent personages, he explained the reason for his visit.

"Why do you want to draw my hands, they are just like any other pair of hands?" queried the contralto.

"Only because someone told me that in Rio they say you are 'to the castagnettes born,'" replied the artist. "That no one can play them as you do and I wanted to see those hands in action and draw them."

The transformation in Mme. Castagna's demeanor was magic. Suddenly she found herself in her element; castanets in her hands, immediately she was not Castagna but Carmen herself and those two bits of wood became inspired.

The "interview" about Castagna was over: Carmen had usurped her place.

S. W.

BRUNA CASTAGNA.
At left, her hands as caught playing the castanets by the illustrator Dolbin. Right, as Carmen.

Donizetti's Campanello di Notte Sung at Cherry Lane Theatre

Launching a projected series of opera-comique performances at the delightful little Cherry Lane Theatre in Greenwich Village, the Gotham Opera Company, a new group presented by Wendell Phillips Dodge, was heard in Donizetti's comedy, Il Campanello di Notte, recently. The musical and stage direction, under Elio Lupo, offered some whimsical treatment, and entrances were made from the back of the house. The buffo role of Don Annibale was amusingly done by Stanley Carlson. The other roles, enacted with spirit, enlisted Lia Semfora as the heroine, Serafina; Marion Bradley as Rosa; Boris Voronovsky as the young suitor, Enrico; Cosimo Sorvino as Spiridione; Vincenzina Franchini as a Gypsy, and Sima Bonsovana as a Dancer. A small ensemble accompanied. G. D.

GEORGES MIQUELLE,
cellist, will appear with Bela Bartok, composer and pianist, in a first Detroit performance of the Rhapsodie for cello and piano by Mr. Bartok in a concert given for the Detroit Chapter of Pro-Musica on March 28.

Lucille Manners in Canada

Lucille Manners, soprano, appeared in recital at Buffalo, N. Y., Columbus, O., recently. On Feb. 25 she made her third appearance in Canada in less than a year when she sang at Massey Hall in Toronto in the Celebrities Concert Series.

ASCAP Enters Decree to End Trust Action

A consent decree has been agreed upon by the Federal government and the American Society of Composers, Authors and Publishers, looking toward the settlement of the anti-trust litigation started by the Department of Justice. Under its terms, ASCAP agrees to refrain from practices which the Government had objected to.

The decree becomes effective 90 days after its approval by the U. S. District Court. A result of the action is expected to be an end of the fight between the society and BMI, during which no ASCAP songs have been heard on the radio since Jan. 1. The price to be paid by the broadcasters is still to be determined. Under the agreement, ASCAP may not act as exclusive agent on behalf of its members and the latter may deal directly with users of music if they prefer; however they must notify the society if they do this. Fees charged by such member are to be paid directly to ASCAP and distributed according to its royalty plan. Individual members may not appoint any agency other than ASCAP for the resale of rights and are specifically prohibited from naming BMI.

Instead of five published songs being a pre-requisite for membership in ASCAP as at present, song writers will be eligible on the publication of one number. Also the board of directors, numbering 24, are to be elected by the general membership in future and eight are to be named every three years.

In the case of broadcasters, the stipulation is made that the entire fee for use of copyrighted music must be paid at the source rather than by interconnected or chain stations. Broadcasters have the option of obtaining a blanket license or paying fees only on programs using ASCAP music.

Ricci Returns from Tour in West and Southwest

Ruggiero Ricci, young violinist, has returned to New York after an extensive tour of the West and Southwest arranged by his manager, Albert Morini. Mr. Ricci made his first appearance in ten years in San Francisco and also was heard in Phoenix, Tucson, Carmel, Santa Cruz and other cities. Mr. Ricci's 1941-42 schedule already includes appearances in Boulder, Colo., Bridgeport, Conn., Laramie, Chicago, Indianapolis, Pasadena and other cities on a transcontinental tour.

Wheeling Course Features Elizabeth Crawford, Soprano

WHEELING, W. VA.—Three concerts of the current season of the Zou Hastings Frazier Concert Course remain to take place. They will be given by Muriel Kerr, pianist, Elizabeth Crawford, dramatic soprano, and Richard Crooks, Metropolitan Opera tenor.

Particular interest centres around Miss Crawford as she comes from Wheeling, and her native community is proud of her achievements. She has made a tour of Central America and Mexico and has planned an extensive visit to South America.

Plans for the 1941-42 Wheeling concert season have not yet been formulated, according to Mrs. Fred F. Faris.

Photo by Bruno of Hollywood
ELIZABETH CRAWFORD

LATE NEWS BULLETIN

Golschmann Re-engaged

ST. LOUIS. — Vladimir Golschmann, since 1931 conductor of the St. Louis Symphony Orchestra, has been engaged for another three years in this capacity.

Red Bank Thursday Choral Plans 2 Concerts

RED BANK, N. J.—The Thursday Morning Choral, during 1941-42 plans again to present one concert in December and another in April. Mrs. Thomas McClintock is the president, and Willard Sektberg the conductor.

Boston's Winter Fare Ranges From Symphony to "Swing" King

By CYRUS W. DURGIN

BOSTON.—Now that Serge Koussevitzky has returned from his annual mid-season vacation, the Boston Symphony Orchestra is sounding like its old intense and magnificent self. To be sure, we have enjoyed this winter three able guest conductors, but the fire, discipline, and commanding will which have made the orchestra what it is, stem from Mr. Koussevitzky alone.

His return at the concerts of Feb. 7 and 8, therefore, was an occasion of great interpretation and orchestral virtuosity. The novelty of the program was Paul Hindemith's new Cello Concerto, performed for first times anywhere, with Gregor Piatigorsky as soloist. The list otherwise contained Rabaud's La Procession Nocturne, the Straus tone poem Thus Spake Zarathustra, and La Valse by Ravel. All of these have since been performed by Mr. Koussevitzky and the orchestra in New York.

"Swing King" Invades Jordan Hall

There had been quite a flurry over the coming of the "Swing King" Benny Goodman, Bela and Ditta Bartok, and Joseph Szigeti, for the second concert in the chamber music series of Aaron Richmond at Jordan Hall. Once again, as sometimes happens, anticipation was more exciting than the actual event. Mr. Goodman, making his first Boston appearance as a serious musician, proved the liveliest part of the evening, even if his playing in Debussy's Rhapsody, and Contrasts by Bartok, was breathy. A Mozart sonata for violin and piano, Mr. Bartok's Rhapsody for the same instruments, and En Noir et Blanc by Debussy were indifferently or dully performed.

Song Programs

Apart from the Boston Symphony Orchestra concerts, the most notable concert of the past two weeks was the singing of Lotte Lehmann at the season's fifth Boston Morning Musicale in aid of the Boston School of Occuptional Therapy at Hotel Statler. It was a Lieder recital apart from four French songs in the middle of the program. Mme. Lehmann sang, as she always does, the songs of Schubert, Schumann, Brahms and Strauss with the technical and interpretative finesse of a great artist. She was at the top of her form, and Lehmann at the top of her form is, I think, the greatest Lieder artists of them all. Superlative accompaniments were contributed by Paul Ulanowsky.

Isabel French has also given an excellent Jordan Hall recital. The Boston soprano's familiar and admirable poise and technic were used to excellent advantage upon a very model of a program. Bach, Handel, Schubert, Hugo Wolf, Ravel, and Roussel were among the composers represented. George Reeves was a first rate accompanist and Georges Laurent, first flute of the Boston Symphony Orchestra, assisted.

Chamber Lists

Marjorie Church was piano soloist at the season's first concert of the Flute Player's Club at Hotel Vendome on Feb. 9. She offered piano solos by Stravinsky, Granados, and Scriabin, and joined in performance of Schumann's E flat Quartet, op. 47, and a first Boston presentation of a trio by the Soviet Russian, Aram Chatchatourian. The latter, for piano, violin, and clarinet is an interesting, far from dry, but relatively crude work. In contrast was the humorous, more finely wrought trio, likewise new to Boston, by Werner Josten of the Smith College music department. Mr. Josten's score is for flute, clarinet and bassoon. The concert began with a quartet for strings and flute by one Lidel, an 18th century composer unknown to me. The other artists were Georges Laurent, flutist and musical director of the club; Gaston Elcus, violin; Jean Lefranc, viola; Alfred Zighera, cello; Victor Polatschek, clarinet, and Raymond Allard, bassoon.

Orchestral Novelties

Ernesto Halffter's Sinfonietta and Mabel Daniels' Pastoral Ode were novel items of an enjoyable concert by the Zighera Orchestra, Bernard Zighera conductor, at Jordan Hall Feb. 10. James Pappoutsakis took the flute solo in the Pastoral Ode. Mr. Zighera began the evening with Mozart's D major Divertimento, No. 7 (K. 205), and A Siegfried Idyll by Wagner.

Another concert has been given by the Boston Society of Early Music, with Elizabeth Wysor, contralto, as soloist. The Don Cossacks drew another capacity audience to Symphony Hall Feb. 9. It was their 13th Boston concert in eleven years. Serge Jaroff directed.

Other concerts recently have been the season's fifth Youth Symphony conducted by Wheeler Beckett and a second program by the Boston String Quartet.

Philadelphia Hears New Operas

(Continued from page 4)

Novel Double Bill by Philadelphia Opera

The Philadelphia Opera Company, also precented two operas new to the United States, on Feb. 11 in the Academy of Music, before a large and receptive audience. The first was Fact or Fiction by Emil Reznicek, in an English translation by Henry Pleasants. This was a fantastic take-off on the foibles of opera singers. The scene was "backstage" at a rehearsal of Otello, and the curtains of the Academy stage were not drawn, as the music began in the orchestra, the footlights were turned on, and the coach and chorus director, Peulemann (finely portrayed by Carlos Alexander) walked on the stage and spoke to the conductor. The characters included John Thomas as Ludwig Beauchamps, tenor (Othello), Louise Beauchamps, soprano (Desdemona), well portrayed by Selma Amansky, Luke Matz as Moritz de St. Hubert, bass (Brabantino), and Brenda Lewis as a lovesick young girl. The various situations arising from "who loves whom" are amusing and well enacted by all the cast. The music is fantastic and amusing also.

The second opera, The Old Maid and the Thief by Gian Carlo Menotti, was given its world premiere stage performance, having been written for radio. Mr. Menotti wrote the libretto and the music, and had added an overture for the stage performance, which incidentally was also broadcast. It is a sparkling comedy dealing with Miss Todd, the old maid, played by Gabrielle Hunt; Letitia, her maid (Frances Greer); Bob, the tramp and supposed thief (Robert Gay); and Miss Pinkerton, the village gossip (Hilda Morse). The 14 scenes had clever, but simple stage settings, which added to the humor. Each member of the cast sang with virtually perfect enunciation, while their voices were as good as their diction. Three solo numbers, two for Bob and one for Letitia, were beautifully sung by Mr. Gay and Miss Greer. The music is delightful and fits the action admirably. Sylvan Levin, the conductor, deserved much of the credit for the success of the operas. Mr. Menotti was present to share in the honors at the close. It is to be hoped that this opera may be heard again at a not-too-far-distant time.

Robert Elmore's Opera Sung

It Began at Breakfast, a one-act opera by Robert Elmore, with story, libretto and staging by Marie Zara and Edward Rhein, was given its first public hearing before the Matinee Club at the Bellevue-Stratford Ballroom on Feb. 18, before a large and justly enthusiastic audience. Miss Zara and Mr. Rhein comprised the cast, in the roles of wife and husband, with Mr. Elmore playing the score at the piano. It is an entertaining story dealing with the jealousy of the husband for "Mon Amour," which he supposes to be a man, but in reality is the name of a wall-paper design. The humanness of the story, and the sparkling dialogue kept the audience interested from first to last. The excellent voices and clear diction of Miss Zara and Mr. Rhein, their personable appearances, the artistic settings and costumes, contributed much to the pleasure of the audience. Mr. Elmore has written a charming score, full of humor, in the opera-comique style, and it fits the action perfectly. It shows plainly Mr. Elmore's skill as a musician.

Simfonietta Marks 15th Birthday

The Philadelphia Chamber String Simfonietta, Fabien Sevitzky, founder and conductor, gave the second concert of its 15th season, in the Bellevue-Stratford Ballroom, with Iso Briselli, violinist, as soloist in the Tartini Concerto in D minor. Mr. Briselli gave a brilliant performance, and was enthusiastically received. The opening numbers were the Bach Brandenburg concerto in G major, and the Beethoven-Press Variations on Mozart's La ci Darem la Mano, both played with good ensemble, beauty of tone and effect, under Mr. Sevitzky's sensitive leadership.

Special features of this concert were the first performances of two works written by invitation of Mr. Sevitzky to celebrate the Simfonietta's 15th anniversary. The first was Epithalamium by Anis Fuleihan, pianist, who was soloist. It is in variation form, cleverly written, using some strange effects, both in orchestra and piano. As an example, there are single notes played by the pianist with his thumbs, while his hands are in fist formation. However, one feels a definiteness in his intentions and a pleasure in his new way of presenting variations. The other new work was Promenade, op. 60, by Emerson Whithorne, in a modern, but not drastic idiom. One particular point was the infinite variety of his treatment of the theme. The audience received both works warmly and Mr. Whithorne was called upon to rise and share the applause.

The Philharmonic-Symphony Society of New York, with Arthur Rubinstein, pianist, as soloist, will conclude the present season of the All Star Concert Series, under the management of Mrs. Feldman, on March 13. Announcements regarding plans for the 1941-42 season will be made after that date. M. M. C.

ANOTHER NEW YORK TRIUMPH FOR

LUBOSHUTZ and NEMENOFF

Carnegie Hall, February 24, 1941

NEW YORK SUN,

FEBRUARY 25, 1941.

TWO-PIANO TEAM HEARD IN RECITAL

Luboshutz and Nemenoff Play at Carnegie.

By OSCAR THOMPSON.

Though it dealt almost exclusively with transcriptions, the program of two-piano music which Pierre Luboshutz and Genia Nemenoff presented in Carnegie Hall last night was a particularly gratifying one, not only in the many good qualities of the playing but in the choice of material. If it impinged upon the province of the orchestras, it did so discreetly, while in manner of performance retaining a keyboard aura rather than anything suggestive of orchestral imitation.

Thus, in the Conus arrangement of Mozart's "Marriage of Figaro" Overture, which these artists projected with a delightful dash and spirit, the effect, so far as the playing was concerned, was precisely what one could imagine it would have been if Mozart had conceived this ebullient music in terms of two pianos. In the Brahms Variations on a Theme of Haydn, one of the two instances in which there was no need for the printed program to hyphenate the name of a transcriber with that of the composer, there was reason to say that here was the piano Brahms, rather than the symphonic Brahms of the familiar orchestral version of this work. Undoubtedly some of the variations lost character and thrust thereby. But neither here nor elsewhere did the performers go in for climactic thunders.

Their most persuasive playing, however, was in works of less spread of wing. Altogether delightful was the Bach-Maier "Sicilienne," with which the evening began, and it would be difficult to conceive of more charm being extracted from the Seebock-Saar "Minuet a L'Antico," heard immediately thereafter. In unity, mutuality and balance of parts, the ensemble was noteworthy throughout the recital, but it was in the smaller works that the tone and technical detail of the playing was most distinctive and winning. There was a first performance, Riegger's "New Dance," dedicated to the team, which called for a rhythmic incisiveness that the duo-pianists knew well how to achieve.

"The Luboshutz-Nemenoff team is not only one of the finest and most stimulating, but also one of the most dependable. Eminently compatible."—NEW YORK POST

"One of the best is the Luboshutz-Nemenoff duo, and the playing showed that persuasively. Perfect ensemble, one-purpose objective, the fusion of two temperaments into one entity for the greater glory of the music. The evening was fraught with the unusual."

—NEW YORK WORLD TELEGRAM

"Sensitive and beautiful." —NEW YORK TIMES

"The program was a particularly gratifying one. In unity, mutuality and balance of parts the ensemble was noteworthy. Persuasive playing . . . distinctive and winning."

—NEW YORK SUN

"Notable lucidity and clarity of details. Tonal lyricism."

—NEW YORK HERALD TRIBUNE

NEW YORK WORLD-TELEGRAM,

TUESDAY, FEBRUARY 25, 1941.

Duo-Piano Recital Presented

Luboshutz and Nemenoff Heard At Carnegie Hall

By ROBERT BAGAR.

The art of two-piano playing, which seems to have come into its own hereabouts, was demonstrated again by Pierre Luboshutz and Genia Nemenoff in Carnegie Hall last evening. There are any number of such teams offering their wares these days and most of them are good ones.

One of the best is the Luboshutz-Nemenoff duo and the playing showed that persuasively. The main ideas in two-piano performances, as in the single variety, are fine musicianship, artistic aims and excelling technic. But there is another matter, that of perfect ensemble, the one-purpose objective, the fusion of two temperaments into one entity for the greater glory of the music.

Nothing could have disguised these qualities in the work of the two performers last night. Their co-operation was so true and so timed that one heard them as a unit. From the slightest whisper to the greatest sonority, whether in straight tempo or in myriad variations of it the pianists toiled as one.

A program that went well away from the beaten track—the literature isn't so terribly rich—presented a galaxy of compositions. An opening group listed the Bach-Maier Sicilienne, the Seebock-Saar Minuet a L'Antico, the Weber - Luboshutz Rondo, the Bach-Goldovsky Choral Prelude Ach Wie Fluechtig and the Mozart-Conus Overture to the Marriage of Figaro.

Mr. Luboshutz was again responsible for the arrangements of the Handel Passacaglia and the Rimsky-Korsakoff Capriccio Espagnol. As if all these items weren't enough, the duo was heard in the Brahms Variations on a Theme of Haydn, Riegger's New Dance, and two more Luboshutz transcriptions, one for The Lark of Glinka and the other for the Coronation Scene music from Boris Godunoff.

Yet the program by no means exhausted the repertory, nor did it make a grand attempt to do so. In any case, the evening was fraught with the unusual and, by way of important addendum, the large audience enjoyed it hugely.

57 ENGAGEMENTS DURING CURRENT SEASON

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Photo by Wengerow

Anne Mayrand

FRENCH PIANIST

"A recital of great merit and interest, brilliant execution, display of fine talent . . . possesses a finished technique and mastering of music . . . Her interpretation showed a sensitive feeling for contrasts, and great facility. An equal virtuosity was noted in a Ravel selection . . . Keen feeling for tone values and a skillful handling of delicate phrasing . . ." Quebec Chronicle Telegraph

"Miss Mayrand's fingers were accurate and her tone suave and melifluous. Her work was clean-cut and refined. Technically capable of coping with the most formidable passages of Chopin, Schumann and Bach." New York Times

"Mlle. Mayrand made a favorable impression for her style, facile technique and an attractive adjustment of tonal color and expression." New York Journal American

"Well schooled . . . the important externals of her art, including a substantial technical equipment." New York Herald Tribune

"Miss Mayrand showed exquisite finish of phrase and a feeling for sustaining the line in a long piece of cantilena." New York World Telegram

"Her concert was more than a success." Le Journal, Quebec

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Washington's Orchestra Feted; Morning Musicales Sound Finale

WASHINGTON, D. C.—The National Symphony, Dr. Hans Kindler conductor, presented the young violinist, Robert Virovai in the Mendelssohn Concerto. Although Mr. Virovai's tone is small, he gave a brilliant account of himself.

Outstanding on the program was the Hindemith Symphony, Mathis der Maler. Dr. Kindler brought magnificent tonal coloring and emotional power to this splendid work.

The final "Beloved Masterpieces" concert consisted of two symphonies, the D Major by Mozart, and the Tchaikovsky "Fourth," besides shorter works of Bach and Wagner. The following midweek program proved an interesting contrast to the one that had preceded it. It included three excerpts from Shostakovitch's Lady Macbeth of Mtsensk, which brought out spontaneous applause that resulted in Dr. Kindler's repeating the third part. By special request two etudes by Scriabin arranged for orchestra by La Salle Spier, and heard previously in the season were included in this program. The larger work heard was the Dvorak E Minor Symphony, given an inspired reading. Mention must also be made of the Brandenburg Concerto No. 3 of Bach, of tonal beauty and melodic line.

February 16 marked the Washington debut of the lovely-looking soprano, Jean Tennyson, who sang with the National Symphony conducted by Charles O'Connell. Miss Tennyson was heard in arias and songs by Mozart and McDonald. Mr. O'Connell conducted the orchestra in a scholarly reading of the Beethoven Fourth Symphony. Both guests were abundantly applauded.

Final Townsend Concerts

Mrs. Townsend presented Rudolf Serkin, pianist, and Emanuel Feuermann, cellist, in a delightful program on February 3 at the Mayflower Morning Musicale. Mr. Serkin with immaculate technic played the Mendelssohn Rondo Capriccioso and two brilliant Paganini-Liszt Caprices. Mr. Feuermann also technically perfect, but a little wanting on the intense side, offered Apres un reve of Faure and the Introduction and Polonaise by Chopin. All of the playing was beautiful but not completely satisfying because of its impersonal nature. Albert Hirsh played lovely accompaniments for Mr. Feuermann. Rose Bampton, soprano, and Leonard Stokes, baritone, contributed to Mrs. Townsend's Morning Musicale on Jan. 27. In a varied program Miss Bampton and Mr. Stokes aroused the audience to enthusiastic applause.

The last program, on Feb. 10, brought both joy for the magnificent performance of both Mme. Lotte Lehmann, and Lauritz Melchior and great sorrow—for Mrs. Townsend announced that the program was to be her last. The Townsend Morning Musicales, a unique feature for many years, attracted Washington socialites and music lovers and all concerned will feel this cultural loss.

The Philadelphia Orchestra, Eugene Ormandy conducting, presented two soloists on Feb. 18. Enid Szantho, contralto, was heard in several Wagner and Verdi solos, well received. Edna Phillips, harpist of the orchestra, played with charm and shimmering beauty of tone a suite, From Childhood, by Harl McDonald, manager of the Philadelphia Orchestra. La Valse by Ravel brought forth wondrous tonal coloring, but was received in a rather lukewarm manner. Helen Fetter Cook and Constance Snow are the local managers of the orchestra.

Menuhin and Flagstad Heard

Yehudi Menuhin, a presentation of the Dorothy Hodgkin Dorsey Series, drew excited applause from a crowded auditorium when he played the Brahms A Major Sonata and the Vieuxtemps A Minor Concerto. Mr. Menuhin's program, a varied one, also included the Chausson Poeme and the Saint-Saëns Introduction and Rondo Capriccioso. Menuhin's virtuosity and luscious tone were supplemented by able piano accompaniments from Hendrick Endt.

Kirsten Flagstad appeared in one of the Tuesday evening series of Mrs. Dorsey, singing works of Brahms, Wolf, the entire Song Cycle, Haugtussa by Grieg and a group of English Songs by Kramer, Hageman, Griffes, and Harl McDonald. Mme. Flagstad was assisted by the faithful Edwin McArthur, whose magnificent piano contributions played no small part in a completely satisfying recital that was enthusiastically received. G. E.

Mountain Lake Park, Md., Plans Festivals

BALTIMORE, Md.—The Mountain Choir Festival Association, of which Dr. Felix G. Robinson is founder and director, is now busy preparing for its eighth festival season to be held at Mountain Lake Park, in Oakland, Md., on July 19 and 20. There will be concerts in the afternoon and evening of both days and the massed choirs, totaling over 300 voices, will be drawn from choral groups of Pennsylvania, West Virginia and Maryland. The concerts will be given in the amphitheatre which seats 4,000 people.

Dr. Robinson, the guiding spirit of these tri-state festivals, announces that the Mountain Choir Festival will be the highlight during the coming summer, which will also see the revival of the old Maryland Chautauqua, after an absence of over 25 years. From 1886 to 1914, the Chautauqua was an annual event. This year's revival will open on June 15 and run through Aug. 31. The events will be held on consecutive Sundays and will feature folk music festivals, band concerts, madrigal singers, a flute festival and concerts by the Johnstown Symphony Orchestra, of which Theodore Koerner is conductor. The programs are now being formed and promise to be extremely interesting. Dr. Robinson estimates that within the radius of 70 miles covered by the Oakland festival there is an approximate audience of over 200,000.

Oakland is in the mountainous western part of Maryland and is gradually developing into a popular resort, both during the summer and winter seasons.

GUSTAV KLEMM.

Vicksburg, Miss., to Expand Concert Activities

VICKSBURG, MISS.—Breaking away from large national booking groups and announcing performers in advance has made it possible for the Vicksburg Concert Association to attract new ticket sales, raising purchasing power more than 25 per cent despite a local decline in economic conditions, according to Dr. Stanley R. Brav, president. There is, he adds, a new enthusiasm for the programs and an ambition to continue expansion. No plans have yet been made for the 1941-42 season, as the current season did not open until late and will continue through March. Isaac Stern, violinist, was the latest artist to be heard here. The Littlefield Ballet appeared on Feb. 19 and Abram Chasins, composer-pianist, on March 13. It is planned to conduct the annual membership drive in the spring this year instead of waiting until fall.

San Antonio Reports Music Gains

By MRS. STANLEY WINTERS

SAN ANTONIO, TEX.—San Antonio will undoubtedly enjoy another fine musical season in 1941-42, although the managers have not yet signed up their artists.

The San Antonio Symphony Society, composed of 98 players under the baton of Dr. Max Reiter, was founded two years ago, and now has a subscribers' list of some 2,000. The president is E. A. Keator, and Pauline Washer Goldsmith is the enterprising general organization chairman.

The number of concerts this season was increased to five, and plans for the next one contemplate as many programs with visiting soloists. Those engaged this season were Lily Pons, Leonard Warren, Percy Grainger, Mischa Elman and Grace Moore. The Municipal Auditorium, where these events are given, seats 6,000.

Prominent in the local concert-giving ranks is the Friends of Music, Mrs. James Devoe, president. This group gives four or five concerts each season. Under its auspices Jose Iturbi and Jascha Heifetz were heard recently in recitals. Nelson Eddy appeared in a song program on Feb. 20; the Houston Symphony Orchestra will give a Young People's Matinee and an evening performance on March 18. The St. Louis Symphony Orchestra will play on April 2 and Richard Crooks, Metropolitan tenor, will bring the present season to a close with a recital on April 18.

The concluding event of the present season of the San Antonio Tuesday Musical Club was given by the Belgian Piano-String Quartet on Feb. 26. Arrangements for the 1941-42 season will not be made until April or May. Mrs. H. L. Bridgman is artist chairman for the club. Mrs. James Calvert is vice-chairman. Earlier this season Josef and Rosina Lhevinne were heard in a two-piano recital. The programs of this group often take the form of afternoon musicale-teas.

The San Antonio Civic Opera Company, of which Mrs. Lewis Krams Beck is president, will again give two or three light operas, with resident talent principally, in the beautiful Sunken Garden Theatre next summer. This will be its thirteenth season.

It is also hoped to present a pageant in the Alamo Stadium during the early summer months. For this event, 20,000 seats will be available at minimum prices.

Bankers Convention Hears Artists

FT. WORTH, TEX.—Members from ten States of the American Bankers Association presented complimentary to the public a recital by Margaret Speaks, soprano, and Conrad Thibault, baritone.

The Pro Arte String Quartet played the second and third concerts of its ninth season at the Woman's Club, with Mavis Douglas and Mrs. J. E. McKinney, sopranos; Ahdel Reich and Ruth Beard, pianists, and Jimmy Petty, clarinetist, as guest soloists.

The Southwestern Baptist Theological Seminary presented its twenty-third annual special performance of Handel's Messiah under the direction of I. E. Reynolds, who has conducted from the first. Soloists were Lena Jenkins Kershner, Houston; Mrs. Madison Adams, Dallas; Ellis L. Carnett, New Orleans, and Herrick Hall, Washington, D. C.

The combined choral organizations and orchestra of Texas Christian University gave a performance of Gaul's cantata The Holy City, under the direction of W. J. Marsh and Claude Sammis of the faculty.

Mrs. Charles Kassel, of Fort Worth, was one of the six winners in the letter writing contest promoted last Spring in connection with the campaign for funds for the Metropolitan Opera. She attended the opening performance of the present season as the guest of the opera organization and the National Broadcasting Company.

Mack Harrell, baritone of the Metropolitan, hailing from Greenville, Texas, was presented in recital by the Fort Worth Civic Music Association, disclosing artistic maturity and impressive vocal equipment.

E. C. W.

Amarillo, Tex., Philharmonic Engages Soloists

AMARILLO, TEX.—The Amarillo Philharmonic Orchestra of 70 players is entering upon its 16th seaeson under the baton of its new musical director and conductor, Robert Louis Barron. Plans for the orchestra include three major concerts with distinguished artists as guest soloists, and a festival of five concerts during the first week of May. The Amarillo Junior Symphony Orchestra of approximately 80 players, will give two complete concerts with young soloists chosen by contest.

At the first concert of the senior orchestra, Barre Hill, baritone, was soloist. The second concert was given on Feb. 10 with Esther Jonsson appearing as piano soloist. The third concert will be given in April, with Mr. Barron as violin soloist.

LEAH EFFENBACH GREETED BY ELKS

at Saranac Lake, N. Y., where the pianist was heard on Feb. 11. With her are Thomas B. Campbell, Elks concert manager, and Exalted Ruler Solomon Drutz of Saranac Lake Lodge. The Carnegie Foundation presented Miss Effenbach at Syracuse University and Morning Musicals, Inc., heard her at the Onondaga Hotel, Syracuse, on Feb. 9 and 12.

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Dance Recitals Bring Novelties by Ballet Theatre

By ROSALYN KROKER
Dance Editor, Musical Courier

During their second and third weeks, Ballet Theatre added five more works to the originally announced repertoire of twenty-four ballets. These were: The Great American Goof, Quintet, Peter and the Wolf, Judgment of Paris and Dark Elegies, all of which were seen last year, but which have undergone slight changes.

The Great American Goof, a ballet-play by William Saroyan, choreography by Eugene Loring, music written and specially re-orchestrated for Ballet Theatre by Henry Brant, with costumes and sets by Boris Aronson, has been greatly improved. The absence of the color designs projected on the set removes a disturbing element and helps to crystallize attention on the movements of the dancers. With the exception of a few minor changes, the cast remains the same, with Eugene Loring, Miriam Golden and Antony Tudor in the principal roles.

Nana Gollner Joins Cast

The major change in Anton Dolin's Quintet is the replacement of Patricia Bowman by Nana Gollner in the part of the Sister. Raymond Scott's tuneful score has been re-orchestrated by Paul Baron. In the War Dance for Wooden Indians, David Nillo comes through with some thrilling technical achievements.

Adolph Bolm's contribution to the company — Prokofieff's Peter and the Wolf — remains a delightful creation. Now that Alicia Alonso has acquired the part of the Bird, she may rightfully be called one of the finest dancers in the company. Eugene Loring instills the same life into Peter that he does to every character he interprets, and David Nillo as the Wolf, brings a gastronomic realism to his part, especially when he hungrily nabs the Duck (Karen Conrad). Nina Stragonova (the Cat) and Edward Caton (Grandpapa) add immeasurably to the fun by their unusually fine interpretations, and Donald Saddler leads the frightened hunters in a hilarious bit of choreography.

Judgment of Paris and Dark Elegies, although miles apart in content, are both Antony Tudor creations. The first is a satiric piece on late nineteenth-century Parisian life, in which Maria Karniloff (Juno), Agnes de Mille (Venus), Lucia Chase (Minerva), Antony Tudor and Hugh Laing carry on in superb fashion.

The Gustav Mahler song cycle, Kindertotenlieder, furnishes the score and mood for Dark Elegies. Harold Byrns orchestrated the work and it was sung by Mordecai Bauman, baritone. Musically it was one of the best performances so far. The thing that is objectionable is the procedure having the dancers rise to full toe from time to time. Miriam Golden showed considerable dramatic ability, while Nina Stroganova, Lucia Chase, Antony Tudor, Hugh Laing, Dimitri Romanoff and the group were all a part of this moody and dark-hued creation.

Students Recital Series

The Students Dance Recital Series at the Washington Irving Auditorium presented Pauline Koner on Feb. 15. Of the eleven numbers listed, four were first performances. These were a Ravel Valse, which opened the program, Judgment Day (adapted from a text in the James Weldon Johnson collection, God's Trombones), Flamenco Song (a study of the temperament of the Spanish Gypsy), and Ballerina (a satire on a Giselle-like plot, set to excerpts from Tchaikovsky ballet scores). Judgment Day was accompanied by the reader-vocalist Emil Renan, while Harvey Brown, the ingenious dance accompanist who was in excellent form, made the musical arrangements for Flamenco Song. Many of the other dances, which included Lullaby to a Future Hero, Fiesta, Portrait of a Child, Pas de Deux, Among the Ruins, Yemenite Prayer and It Ain't Necessarily So, had previously been presented, but all were welcome. As a matter of fact the Portrait of a Child still is gripping enough to send chills down an audience's collective spine. The new dances have the typical Koner touch—unusual color, excitement, musicianship, and clean-cut, vital choreography. There is no doubt that the young lady is one of the very few dancers in the concert field today who can put on a completely satisfying solo exhibition. That she captures her audience there is no doubt, judging from the cheers at the conclusion of her concert.

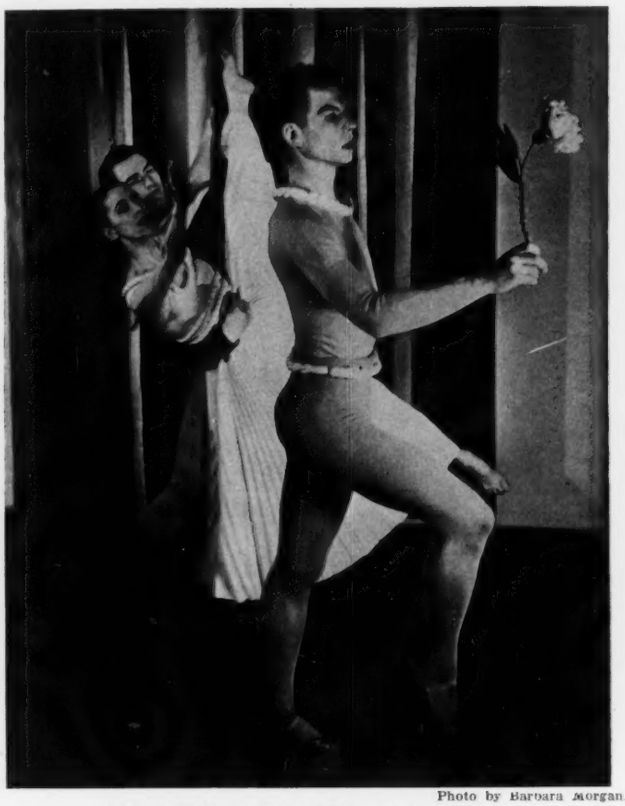

Photo by Barbara Morgan.

SCENE FROM EVERY SOUL IS A CIRCUS,
a major work in Martha Graham's new repertory. Miss Graham and her Dance Group have contracted to appear exclusively under WGN Concerts management during the 1941-1942 season. In the foreground is Merce Cunningham.

Haydee Moray in Debut

Haydee Moray, noted European dancer, revealed a mature talent in the varied program presented on her American debut at the Brooklyn Academy of Music, Feb. 15. Miss Moray has given successful dance recitals in Vienna, Brussels, Paris, and Budapest; her first appearance here showed some fine qualities, including a fresh, youthful liveliness, instinctively graceful movements, and a gift for comedy. Her program ranged from Spring Time to a bright Tarantella and Mazurka, the exciting Slave dance, and two pleasant dances entitled Impression of Paris and Blue Danube.

Also taking part in the Brooklyn Academy program was Nord Vernellj, the American baritone, whose program included music of Beethoven, Verdi, Tchaikovsky, and Cottrau.

Under the management of Albert Morini, Miss Moray will appear next season in dance performances throughout the country.

American Music Festival on the Radio

The Federal Security Agency of the National Youth Administration for New York City and Long Island is currently giving an American Music Festival, in radio broadcasts from the New York City municipal station, WNYC, of which Morris S. Novick is director. The first of the concerts, Feb. 12, with works by Copland and Moore, was played by the NYA Orchestra, Robert Hufstader, conductor, and Alan Dinehart was the commentator. At the second concert, Feb. 16, Fritz Mahler conducted, Victor Gottlieb was the cello soloist, and Stanley L. Stevens, director of publicity, interviewed Leonard Liebling, editor, Musical Courier. The program held Daniel G. Mason's Chanticleer Overture, Roy Harris' third symphony, and Berezowsky's cello concerto. Hufstader conducted again on Feb. 18 (and Dinehart commentated) Hans Eisler's Forgotten Valley Suite, and Virgil Thomson's River Suite. The final concert, Feb. 22 was at the Brooklyn Academy of Music. Mahler directed, and the soloists were Ruggiero Ricci, Jeanne Behrend, Michael Loring. The NYA Choral Ensemble and the American People's Chorus participated. In addition there was a Musical Round Table with American composers, including Copland, Thomson, Harris, Creston, Morton Gould, Henry Brant and Earl Robinson.

Hero, in Youngstown, With Orchestra

Stephan Hero, young American violinist, will be heard as soloist in Lalo's Spanish Symphony with the Youngstown, O., Symphony Orchestra under the direction of Carmine Ficocelli.

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Orchestras

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Koussevitzky and Piatigorsky in New Hindemith Concerto

Boston Symphony Orchestra, Serge Koussevitzky, conductor; Gregor Piatigorsky, cellist, soloist. Carnegie Hall, Feb. 15, matinee. Program:

The School for Scandal Overture, Samuel Barber; Nuages, Fêtes, Debussy; *Cello Concerto, Hindemith; Fourth Symphony, Brahms.

*First New York performance.

Outstanding as a distinguishing feature was the presentation of the new Hindemith concerto with the thrice admirable Piatigorsky. The work proved a pleasant surprise, being far less cerebral and not a little more poetic than has generally been associated with music from this source. Moreover it abounds in displayful opportunity for the solo instrument, of which Piatigorsky took effective advantage, revealing all his famous qualities of tone, musicianship and emotional warmth. The capacity audience recalled him again and again, and he shared his bows with the composer who was present, and also with Koussevitzky.

In the purely orchestral pieces as well, Koussevitzky won acclaim, especially in Barber's splendidly factured overture and the Brahms symphony. The latter had an uncommonly lyrical reading graced with lofty feeling, and the loveliest kind of playing on the part of the virtuosi ensemblists from Boston.

Toscanini Leads Unfamiliar Works

NBC Symphony Orchestra, Arturo Toscanini conducting, Studio 8H, Radio City, Feb. 15. Program:

Toy Symphony, Haydn; Joachim Symphony, Schubert; Symphonie Concertante, Mozart; Voices of Spring and Tritsch-Tratsch, Johann Strauss.

Toscanini and the NBC Orchestra presented two works not too familiar on this evening when they programmed Haydn's Toy Symphony and the "Joachim" Symphony of Schubert. The latter gets its name from the fact that the score is an orchestration by the famed violinist, Joseph Joachim, of Schubert's C major sonata composed by him as a four-handed piano duet. Joachim undertook his revamping at the suggestion of Schumann.

Rich melodic content graces the original composition, and of course remains in the orchestral version, but the opus is too long, too repetitious, and too small in scale for symphonic treatment. Toscanini gave affectionate handling as his contribution, and the orchestra performed delightfully, but nevertheless the pseudo-symphony stamped itself as unpersuasive and not likely to receive many hearings in New York.

Haydn's playful work also is not a symphony in the formal sense, but a bit of enjoyable tomfoolery written in 1788 to edify the composer's patron, Esterhazy. Toscanini used an orchestration of sixteen strings, a trumpet, drum, cymbals, triangle, sleighbells, rasp, rattle, and instruments imitative of the nightingale, cuckoo and quail. His reading was suitably light and merry, and the orchestra carried out his intentions admirably.

Altogether the most rewarding item of the evening was Mozart's Symphonie Concertante for violin, viola, and orchestra, a lovely piece of music, with Misha Mischakoff and Carlton Cooley as the facile and fine-toned soloists. They, the conductor, and the general ensemble had rousing response from the listeners.

Johann Strauss' Voices of Spring Waltz and Tritsch-Tratsch polka ended the concert tunefully and smilingly.

A Francescatti-Brahms Repeat

Philharmonic-Symphony Society, John Barbirolli conducting, Zino Francescatti, violinist, soloist; Carnegie Hall, Feb. 16. Program:

Donna Diana overture, Reznicek; Concerto in D major, Op. 77, Brahms; Pines of Rome, Respighi; Unfinished Symphony, Schubert.

On Sunday afternoon, at the Philharmonic concert under Barbirolli, Zino Francescatti again played the Brahms violin concerto, after having performed it with the same forces on Thursday and Friday. His previous successes no doubt helped to attract the nearly 2,500 listeners who crowded Carnegie Hall for the Sabbath matinée.

Francescatti repeated his masterly reading of the concerto (and his conquest of the hearers) and Barbirolli again gave noble support.

Respighi's The Pines of Rome also was a repeat, while Reznicek's Donna Diana Overture and Schubert's Unfinished Symphony, both beautifully presented, formed the new part of the program.

Photo by Bruno of Hollywood.

GUIOMAR NOVAES, Brazilian pianist, gave her only New York recital of the season on Feb. 22 in Town Hall, her program including works by her countrymen, Villa-Lobos and Octavio Pinto.

National Orchestral Association in Puccini's Angelica

National Orchestral Association, Leon Barzin conducting; Lydia Summers, contralto, soloist; Carnegie Hall, Feb. 17. Program:

Overture to Russlan and Ludmilla, Glinka; Ariadne auf Naxos, cantata for mezzo-soprano, Haydn (orchestrated by Ernst Frank); Romanze from Rosamunde, Schubert; Introduction and Song of Margit from music to Ibsen's Festival at Solhaug, Wolf; Fireworks, Stravinsky. Stage production of Puccini's one-act opera, Sister Angelica.

A lengthy program and much novelty marked this concert. Mr. Barzin led his young players in a spirited reading of the Glinka Overture. Miss Summers sang with rich tone, though not the steadiest production, in the rather Mozartean cantata of Haydn. It requires a grand line, particularly in its final air, and Miss Summers' voice at times pealed forth impressively in this music. The delightful Schubert work exerted great appeal, and the dramatic and brooding Wolf music scored orchestrally. The Fireworks performance seemed less than polished.

The second half brought the now familiar expedient of opera stagings against a gauze curtain in front of the orchestra. With a mammoth cross as a "property," Josef Turnau, a skilled stage director from Europe, gave considerable eloquence to the miming. Puccini's one-acter, from the famous Triptych, had not been heard in New York in a score of years. It seemed rather pallid, though agreeable music. There was a cast of seventeen women singers, in which the title role was sung dramatically by Gertrude Ribla, that of the Princess with dignity and power by Ellen Repp. Other roles were taken by Elizabeth Dunning (Abbess), Jarna Paull, Marie Fox, Dorothy Baxter, Helen McCartney, Camille Fischelli, Lita Laceman, Virginia Blair, Eleanor Knapp, Kathryn Harvey, Alice Hufstader, Helen Henry, Shirley Edwards, Marjorie Adelman and Phebe Cates. A large chorus was also heard offstage in the finale.

In general, the production, with simple settings, costumes and lighting by Howard Bay, made its dramatic points, though the English diction was not always clear. Mr. Barzin conducted a full-toned reading by the orchestra.

Damrosch's Cyrano at Philharmonic

For its concert of Feb. 20, the Philharmonic Orchestra devoted itself to a recently rewritten version of Cyrano de Bergerac, the opera by William J. Henderon and Walter Damrosch that had its premiere at the Metropolitan in 1913. To grace the present occasion, John Barbirolli handed over the baton to his venerable colleague, composer of the music of the evening.

When Cyrano first went on the operatic boards, the score was found to be pleasantly melodious, harmonized somewhat in the Wagnerian manner, and orchestrated with a sure hand. The critics of the period gave the work a good reception, but it did not arouse enough public response to win a lasting place in the repertoire.

As the years went on, Damrosch felt that later maturity and experience prompted certain improvements, and so he fashioned the revision planned for concert purposes. However, aside from excision and condensations, and here and there some new passages of sharper characterization, the music shows the same outlines and general content as twenty-eight years ago. It still is an agreeable and well-made piece of work and was surely worth a resurrection in honor of its respected composer.

A highly competent cast did the singing, aided by the chorus of the Oratorio Society. It is an additional satisfaction to say that the principals were all Americans.

Thomas L. Thomas, opulent of voice and expert in delivery, took the title role. Agnes Davis was the Roxane, with tones of euphony and ample power. Charles Kullman showed easy authority and eloquence in the music of Christian. George Rasely, always dependable and artistic, scored strongly as Ragueneau.

(*Please turn to page* 14)

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Visiting Orchestras Feted in New York

(Continued from page 13)

Others who helped the ensemble effectively were Mmes. Kaskas, Henry, Lehnerts; and Messrs. Elwyn, Schon, and Comfort. The chorus was outstandingly good.

Damrosch, conducting with his established firmness and enthusiasm, was given long and rousing ovations, evidently meant for the composer as well as for the batonist.

Barbirolli Returns

Philharmonic-Symphony Society, John Barbirolli, conducting, Zino Francescatti, violinist, soloist; Carnegie Hall, Feb. 13. Program:

Overture to La Gazza Ladra, Rossini; Concerto in D major, Op. 77, for violin and orchestra, Brahms; Symphony in A major (K.201), Mozart; Pines of Rome, Respighi.

Returning from a mid-winter vacation, during which he had conducted orchestras in the West, John Barbirolli was given a "valentine" in the form of an ovation when he ascended the Philharmonic podium. The conductor responded by giving warm-hearted, if at times somewhat excessively exuberant, readings. The Rossini overture was vigorously presented, but Rossini has created in this rarely heard score numerous opportunities for demonstrations by the brass. The Mozart was stylistically and meticulously offered; the final Respighi brought again a vivid and thunderous delineation.

Mr. Francescatti, imbued by the enthusiasm of the evening, played Brahms with sweep and rich if forceful tone. Latin attributes of the player, rather than Germanic lyricism of the work, predominated. The audience, however, appeared glad to have Barbirolli back and likewise gave the soloist thunderous applause.

Young Operatic Artist Heard

Philharmonic-Symphony Society, Young People's Concert, Rudolph Ganz conducting, Ellen Berg and Mabel Miller Downes, sopranos; Harrison Slocum tenor and Edward Roberts, baritone, soloists. Carnegie Hall, Feb. 15. Program:

Overture to Haensel and Gretel, Humperdinck; Preludes to Acts I and III, Lohengrin, Wagner; Ah lo so from The Magic Flute, Mozart; Mad Scene from Lucia, Donizetti; Cracovienne Fantastique, Paderewski; duet, Solenne in quest' ora, from La Forza del Destino, Verdi; Intermezzo, from Cavalleria Rusticana, Mascagni; Soldiers' Chorus, and trio from Faust, Gounod.

The emphasis was on youth at this concert what with Ellen Berg, 11-year-old coloratura essaying two severe and taxing arias for this register. The young singer disclosed a voice that in color belied her years and she accomplished the technique with skill that demonstrated careful teaching. By comparison with the two mature male singers, little Miss Berg was the highlight of the program. Miss Downes likewise stood out in the concluding trio. "Uncle Rudy" might have done better by his young subscribers had he given the orchestra more rehearsing in this operatic list, for the symphonic musicians were not always in agreement with the vocalist, nor did they reveal more than a passing acquaintance with the various items.

A letter from Paderewski was read, expressing his appreciation to American audiences for their reception of him in the 50 years since his debut here. Some of the pictures shown portrayed him with the late Ernest Schelling, founder of these concerts.

Photo by Jas. Abresch.

GEORGE CHAVCHAVDZE,

Russian pianist, makes his New York debut on March 18 in Town Hall. He plays in Boston on March 14. Mr. Chavchavdze studied with Mabel Lander, pupil of Leschetizky and founder of the Leschetizky School, and later interrupted his concert work to study with Egon Petri. He has been heard in recital and with orchestra in The Hague, Zurich, Lisbon, and other cities following his debut in Wigmore Hall, London.

Ganz Leads Concert for Children

The third concert of the elementary series of the Philharmonic-Symphony Society at Town Hall Monday afternoon, Feb. 17, had as its subject, brass and percussion instruments. Rudolph Ganz, conductor and commentator, again interested his young audience with his informal talks and illustrations. The program included a movement of the Haydn "Surprise" symphony and numbers by Bach-Albert, Holborne. Johann Strauss and Brahms, as well as Auld Lang Syne, sung by the children. The highlight of the afternoon was the solo playing of Yoichi Hiroaka, Japanese xylophonist. An adroit performance of Enesco's Rumanian Rhapsody as arranged for the xlyophone by Leo Russotto, and the Trepak from Tchaikovsky's Nutcracker Suite, were enthusiastically received by the youngsters.

Leonore Overture, No. 3, Beethoven Recitative and aria, Abscheulicher! wo eilst du hin, from Fidelio, Beethoven; Suite for String Orchestra. Aus Holbergs Zeit, Grieg; Three songs with orchestra. Vaaren, En Svane and Ein Dröm, Grieg; Dawn and Siegfried's Journey to the Rhine; Funeral Music; Immolation Scene from Götterdämmerung, Wagner.

Flagstad and McArthur in Pension Fund Concert

New York Philharmonic Symphony Society, Edwin McArthur conducting; Kirsten Flagstad, soprano soloist; Carnegie Hall, Jan. 22. Program in aid of Philharmonic Pension Fund:

The eminent Metropolitan dramatic soprano reached the top of her form in the Immolation music from Wagner's Götterdämmerung. Mme. Flagstad was

MARJORIE WILLIAMSON

lyric soprano from Cardiff, made her New York debut in Carnegie Hall at a benefit concert for "Bundles for Britain".

in superb voice and gave every ounce of inspiration and vocal magnitude possible to her performance. Her opening Beethoven aria gave no indication of the warmth and impressiveness of the outpouring that was to come later, although vocally of notable achievement. A group of songs by Grieg (sung in Norwegian) remained in one's memory primarily for the soprano's intensely human singing of Ein Dröm. The orchestra, too, seemed to gain inspiration from her deeply emotional and richly inspired declamation, and gave some of their best work of the evening.

Edwin McArthur, preceding the Immolation music with Siegfried's Journey to the Rhine and the Funeral Music from the same opera, conducted with fire and enthusiasm which displayed rather more of the mechanics of the orchestral writing than its poetic conception; in the main he gave a knowledgeable performance.

Barzin Leads Brahms Program

National Orchestral Association, Leon Barzin conducting; Aleksandr Helmann, pianist, soloist; Carnegie Hall, Jan. 25, matinee. All-Brahms program:

Piano Concerto in B flat; Symphony No. 3.

For their Saturday matinee concert at Carnegie Hall, Jan. 25, Leon Barzin and the National Orchestral Association listed a Brahms program with the B flat piano concerto and the third symphony.

One cannot stress too much the excellent training which the young players receive from Barzin, and the impressive, completely understanding way in which they respond to his vital and resourceful readings. At this seance, the result was a joyful experience for the listeners, who were quick to appreciate the high artistic worth of the performances, with their facile execution and glowing quality of tone.

The soloist was Aleksandr Helmann, whose easy command of technic, breadth of interpretation and warmth of delivery, made him eminently able to do full justice to the mammoth B flat concerto, which really is a symphony for piano and orchestra. Barzin and his youngsters furnished wonderfully ensembled partnership.

Philadelphia Symphonic Story

Philadelphia Orchestra, Eugene Ormandy conducting; Ezio Pinza, basso, soloist; Carnegie Hall, Jan. 28. Program:

Fifth Symphony, Sibelius; aria, Mentre ti lascio, a figlia, and Catalogue Aria from Don Giovanni, Mozart; *Divertimento for string orchestra, Bartok; Aria, Tul aul labbro de' veggenti, from Nabucco, Verdi; Recitative and air from Boris Godounoff, Moussorgsky; La Valse, Ravel.

*First time in New York.

Ezio Pinza is getting to be quite a regular concert feature, but still uses some operatic gestures not altogether in place at Carnegie Hall. However, on this evening he sang with sure musical intelligence and style, and commanding voice and spirit, and the audience liked him exceedingly well.

Bartok's new Divertimento has only little of his usual aloofness and acerbity, and in consequence made an undeniably agreeable impression. There are tunes of both character, some melancholy, some gay, treated with finesse and lovely orchestral garb, and the finale is in catchy dance rhythm.

Ormandy's fancy and feeling soared high in the Sibelius pages, and the orchestra proclaimed his intentions and the vivid music with unsurpassable taste and virtuosity.

Saidenberg Symphony Debut

Saidenberg Little Symphony, Daniel Saidenberg, conducting, Bela Bartok, Ditta Pasztory and Vera Brodsky, pianists, soloists; Town Hall, Jan. 28. Program:

Prelude and Fugue, William Boyce; Concerto for two pianos, Bach; Divertimento No. 17 for two horns and string orchestra, Mozart; Sinfonietta, Op. 52, Roussel; *Quiet City, for trumpet, English horn and string orchestra, Aaron Copland; Concerto Grosso for string orchestra with piano obbligato, Ernest Bloch.

*World premiere.

The first visit here by the Chicago ensemble quickly demonstrated why they are regarded as one of the outstanding musical groups of the Mid-west. Mr. Saidenberg's program-making skill resulted in an admirable blending of the old and the new, and his players proved excellent interpreters of his musicianly comprehension of the scores selected. Interest was primarily centered about the Copland number, a world premiere. In rhapsodic vein with the two solo instruments in antiphonic style carrying the melodic line against supporting strings in modern manner, the work attracted applause both through its inventiveness and manner of delineation.

Mr. and Mrs. Bartok proved notably satisfactory in the Bach concerto while the Mozart divertimento was sparkling in its reading. Miss Brodsky gave a forceful reading of the Bloch score. The Chicagoans should visit more often.

Toscanini Does Heldenleben

NBC Symphony Orchestra, Arturo Toscanini conducting; Studio 8H, Radio City, Feb. 1. Program:

Overture to The Magic Flute, Mozart; Symphony in E flat (No. 99), Haydn; Ein Heldenleben, Strauss.

At the NBC Orchestra radio concert (Rockefeller Center) on Feb. 1, Toscanini reached his most impressive

Helen Traubel

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heights with a sweeping and entirely compelling performance of Strauss' Heldenleben. He told the great tonal story with such eloquence that his hearers were irresistibly moved and testified resoundingly to that effect.

In quite another mood, amiable and winning, was the maestro's reading of Haydn's E flat symphony, No. 99, the final movement being sheer unforgettable in sparkle and vim. The program began with The Magic Flute Overture.

The orchestra's playing matched the conductor's intentions, and was of brightest virtuosity with appealing and sheenful tone in all chairs.

Kindler Conducts in New York

National Symphony Orchestra, Hans Kindler conducting; Saundra Berkova, violinist, soloist; Carnegie Hall, Feb. 4. Program:

Toccata in D, Frescobaldi; Violin Concerto, Mendelssohn; Excerpts from Boris Godounoff, Moussorgsky-Kindler; Symphony from Mathis der Maler, Hindemith.

Hans Kindler brought his National Symphony Orchestra from Washington to Carnegie Hall, to give the sixth concert there in the course known as the Hurok Series. The orchestral part of the program offered Frescobaldi's Toccata in D, some excerpts from Moussorgsky's Boris Godounoff (arranged by Kindler) and Hindemith's Mathis der Maler. The soloist was Saundra Berkova, nine-year-old violinist from Philadelphia, who played the Mendelssohn concerto on a small-sized instrument.

Kindler is known in New York not only as the former solo cellist of the Philadelphia Orchestra, but also as an ardent worker who has kept the Washington symphonic body in existence by helping to raise financial support in the form of guarantee funds.

As for Kindler's conducting, it is that of an experienced and feeling musician whose long association with orchestral routine gives him a highly effective technic with the baton. He has wide interpretative grasp, as evidenced in the old Italian music with delicacy of line, and in the broad dramatics and rich coloring of his own Moussorgsky adaptation.

Miss Berkova is a truly talented youngster, with a native warm tone and excellent security of fingers and bow, plus temperament and poise. She shows outstanding promise and seems destined for an unusual career.

Both the soloist and the conductor were rousingly received.

Cleveland Symphonists in Metropolis

Cleveland Orchestra, Artur Rodzinski conducting; Jascha Heifetz, violinist, soloist; Carnegie Hall, Feb. 5. Program:

Ein Heldenleben, Strauss; *Suite from the ballet, The Incredible Flutist, Walter Piston; *Violin Concerto, Walton.

* First time in New York.

Long ago established in New York as a conductor of elevated attainments, Artur Rodzinski was again welcomed warmly at this concert for which he brought his Cleveland Orchestra to the big city. The symphonic group from the shores of Lake Erie shared in the admiration extended by the audience, and justly so, for the players are finely ensembled, expertly trained, and shine in tone and execution. With the leader's imaginative drive, they made a magnificent proclamation of the flaming Strauss score, communed wittily with the Piston music, and accompanied the concerto flawlessly.

Piston's opus is typical ballet music, light, lively and sparkling, with varied rhythms and telling characterization.

Walton has done well by violinists in his concerto, giving them plenty of brilliant activity, even if little of direct sentiment. This is not deeply serious stuff, but rather makes for sophisticated dalliance, done by a master of orchestration with a somewhat cynical fancy. The general result is not at all emotionally affecting, but decidedly interesting and stimulative.

Heifetz did his customary polished playing, suave, impeccable, lovely in sound, phrasing and coloring.

Hofmann in Serene Pianism

New York Philharmonic-Symphony Society, Bruno Walter conducting; Josef Hofmann, pianist, soloist; Carnegie Hall, Feb. 6. Program:

*Evocations, Ernest Bloch; G minor symphony, Mozart; Piano Concerto, Schumann; Death and Transfiguration, Strauss.

* First time in New York.

In serene mood, Josef Hofmann delivered the concerto smoothly, with his magical fingers in their best estate, and his exalted musicianship in shining evidence, although he has on previous occasions interpreted the same work with something more of lingering tenderness and *affetuoso*. The audience went berserk in its enthusiasm and recalled the artist countless times.

Walter gave sensitive accompaniment to the concerto, put a degree of too much preciousness into his reading of Mozart, and ended with a grandiose and warm-blooded proclamation of the Strauss tone-poem.

Bloch's composition is not one of his best. Completed in 1937, it reflects his personal reactions to certain Oriental stimuli, according to an annotation in Pitts Sanborn's program commentations. The same source of information says that the composer then sought titles for the three sections of the opus, and decided to call them Contemplation, Houang-Ti God of War, and Renouveau-Spring.

The net result is a rather confused set of fancies, brilliantly scored and occasionally sounding conviction, but on the whole the hearer remains untouched emotionally and is left wondering what all the symphonizing is about.

NBC Orchestra Plus Toscanini in Liszt Novelty

NBC Symphony Orchestra, Arturo Toscanini conducting; Studio 8H, Radio City, Feb. 8. Program:

Iphigenia in Aulis Overture, Gluck; Third Symphony, Brahms; From the Cradle to the Grave, Liszt; Dances of Maroszek, Kodaly; Tarantella, Martucci.

At Radio City, Toscanini led one of his NBC Orchestra concerts in Studio 8H, and made a dignified opening with

(*Please turn to page* 16)

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NEW YORK RECITALS Present Young Talents and Return of Established Favorites

Alexander Brailowsky Returns

Alexander Brailowsky, pianist, famed for his cycle of Chopin works, proved that he was equally as great as an interpreter of Scarlatti, Debussy and Ravel at his Carnegie Hall recital on Feb. 1.

Today Brailowsky has developed into an artist of the first rank, as was evidenced in his superb interpretation of the Liszt B minor Sonata. Not only has he the necessary technical equipment to meet the demands of this taxing work, but keen sensitivity which is not often accorded this monumental opus.

Guild Singers Heard

The Guild Singers, a mixed choral group of 20 singers from Philadelphia, conducted by Isadore Freed, gave their third New York concert in Carnegie Chamber Music Hall on Feb. 3. Again the suavity and tonal richness, dynamic impact and clear articulation of the singing was rewarded by warm applause. Two American patriotic numbers, Song of Faith by John Alden Carpenter, and Youth of Today by the conductor, were a feature as sung with David Reisberg as assisting percussion player. The program, devoted to older polyphonic music and modern works, including folk songs of the Americas, made a markedly favorable impression. The piano accompaniments to some numbers were played by Alyce Bianco.

Dvonch Symphonietta Heard

The Dvonch Symphonietta made its New York debut at Town Hall on Feb. 10. It is a small group of young and skillful musicians, all — including Frederick Dvonch, founder and conductor — still in their twenties. The performance was anything but youthful, for the ensemble possesses a unity of purpose, excellent coordination, and obviously has been well trained. And although Dvonch's gestures were rather exaggerated for such a small group, he did get results.

A Purcell-Coates Suite opened the program, which continued with the Tansman Triptyque, Miaskowsky's Sinfonietta, and Albert Stoessel's Concerto Grosso for strings and piano. Oscar Wagner, dean of the Juilliard School of Music, was piano soloist. The Concerto Grosso is a solidly constructed work showing the craftsmanship and skill of an experienced composer. Mr. Wagner played with complete understanding, and his clean technique, warm tone, and imaginative approach were warmly received by the audience.

Arensky's Variations on a Theme by Tchaikovsky and Bach's Prelude in E concluded the program.

David Holland Plays Premiere

In his Town Hall recital on Feb. 11, David Holland, pianist, gave the first performance of Fantasie Grotesque, by Nathan Novick, dedicated to him, and played Debussy's Children's Corner, Schubert's posthumous sonata and works of Haydn, Soler and Bach-Galston. The novelty proved somewhat episodic in structure and in the styles of Prokofieff and Gershwin. Mr. Holland played it admirably and also proved thoroughly competent in the other numbers.

Richard Monro in Debut

Richard Monro, bass-baritone, made his debut in the Town Hall, on Feb. 11 in an afternoon recital. Mr. Monro, although the possessor of much more than the average voice of good volume, calibre and range, has not yet mastered all the fundamentals of singing, use of the voice, interpretation, or languages. His program included Hear Me, Ye Winds and Waves by Handel; the Monologue of Boris Godounoff by Moussorgsky; a group of Lieder; compositions by Debussy, Flégier and Ravel. The program closed with a group in English, including David and Goliath by Malotte, in which Mr. Monro displayed gifts of interpretation. Several encores were demanded by the enthusiastic and large audience, which throughout the recital applauded heartily. Harold Fonville was the assisting pianist.

Menuhin Recital in Town Hall Endowment Series

Yehudi Menuhin gave his third recital of the New York season on Feb. 12, providing the sixth event in the Endowment Series. The program included Bach's solo sonata in C major, the Kreisler arrangement of Tartini's Devil's Trill Sonata, the Chausson Poème, Isidor Achron's new Sonnet, Op. 5, Sarasate's Caprice Basque, Kreisler's Caprice Viennois, the Debussy-Hartmann Girl with the Flaxen Hair, and Saint-Saëns' Rondo Capriccioso. The playing revealed the artist's usual attention to detail and winning and fluent tonal quality. The large audience, which included many seated on the stage, gave lavishly of applause throughout the evening. Heinrich Endt was a capable piano assistant.

Gary Graffman Heard

The Feb. 15 matinée program at Town Hall offered Gary Graffman, 12-year-old pianist who has appeared with orchestras in the West. His program, played with zest and with accent on technical aplomb, included Bach's A minor English Suite; Beethoven's D minor sonata, Op. 31, No. 2; Mendelssohn's F sharp minor Fantasie, Op. 28; five Bagatelles of Tcherepnine; Poulenc's Suite; a bevy of Chopin and an item of Ibert. In the Chopin, the accent was on lyricism while in the other numbers, the young player disclosed dexterous fingers and exuberance of delineation.

Roger Aubert Returns

Roger Aubert, Swiss pianist, presented a conventional program at Town Hall on Feb. 16. In the Bach Toccata and Fugue in D minor, and the C minor Sonata, Op. 111, by Beethoven, Mr. Aubert displayed a thorough technique. The Schubert G Major Impromptu and Liszt's St. Francis Walking Upon the Waters were delivered with lyrical qualities stressed. In the second half of the program works by Debussy, Mompou, Ibert and Kovel were heard. The modern group was most impressively played. Neatness and despatch were more important than introspection and imagination, and Aubert went through them with fire and virtuosity. A large attendance demanded many encores.

Emanuel Vardi at Town Hall

Emanuel Vardi, youthful and brilliant violist, appeared in recital in Town Hall, Feb. 17, assisted by Vivian Rivkin, pianist, in a program of more than usual interest and distinction. Included were first performances of Theme and Variations by Alan Shulman, young American composer-cellist, and Alessandro Rolla's Sonata in E Flat and the Brahms Sonata, Op. 120. Mr. Vardi has a warm tone of large dimensions, a facile technique and considerable authority in interpretation. Miss Rivkin, an accomplished pianist, gave admirable and sympathetic support.

Nathan Milstein at Carnegie Hall

Masterly technic and solid musicianship if somewhat tepid consideration of his orthodox list were facets of the violinistic art demonstrated by Nathan Milstein in Carnegie Hall on Feb. 18 before a large and applausive audience. With Artur Balsam furnishing subdued pianistic accompaniment throughout rather than active collaboration, Mr. Milstein gave meticulous attention to his items. The Vitali chaconne brought rich tonal outpourings. Bach's unaccompanied partita was given with stylistic understanding of its various sections. The Brahms sonata was largely violin and played with more impetus and emotion than its predecessors. Tchaikovsky and Josef Suk items prefaced a bravura reading of the A minor concerto of Vieuxtemps.

Roland Hayes Heard

Schumann's Dichterliebe, old French and Italian airs and songs of Rachmaninoff, Tchaikovsky, Debussy, Villa-Lobos and Negro Spirituals made up the principal items on the program of Roland Hayes, tenor, in Town Hall on Feb. 18. Mr. Hayes' sense of style and notable diction were again demonstrated as was his imagination and musicianly understanding of his numbers. Reginald Boardman was the accompanist.

Christopher Hays Sings Lieder

At Carnegie Chamber Music Hall, on Feb. 18, the American tenor, Christopher Hays, gave a program of Lieder by Schubert, Schumann, Brahms and Hugo Wolf. Besides extremely intelligent interpretations, his diction is perfect and his voice is always clear, well placed and never forced. Ludwig Greunbaum assisted capably at the piano. The hall was filled and many encores were given.

Marvel Biddle Makes Debut

Marvel Biddle, heard in productions of the Juilliard School, made her debut in Town Hall on Feb. 19 in a program containing arias of Handel and Mozart and songs in Italian, German and English. Ethelyn Dryden was at the piano. The newcomer possesses an attractive voice and proved competent as a Lieder singer.

Arrau at Carnegie Hall

A conventional program, brilliantly played, was given by Claudio Arrau at Carnegie Hall on Feb. 19. While he has technique in plenty he subordinates it to musical values. He can draw a luscious, melting tone from the piano, and it has an exceptionally wide dynamic range. In the Italian Concerto by Bach, that tone was slightly forced and not a little percussive, but in the following Beethoven Sonata in E flat, Op. 31, No. 3, he showed delicacy and insight. Schumann's Carnaval was appropriately romantic and surging. Arrau had his own ideas about phrasing and tempi, some of which were decidedly unorthodox, but he played, on the whole, with elasticity and insight.

Even more exciting was the closing group, consisting of the Chopin Scherzo in E, the Liszt Etude in D flat, the Ravel Jeux d'eau, and Debussy's Feux d'artifice. The latter was a *tour de force* that few pianists could equal. The large audience was enthusiastic.

Marjorie McClung in Debut

Soloist at Riverside Church, Marjorie McClung, soprano, made her recital debut in Town Hall on Feb. 20 in a program largely of Lieder but also including some classic numbers and a group by contemporary American composers. Possessed of a clear and soaring lyric voice, Miss McClung is a serious musician, as evidenced by her numbers, which she sang with stylistic appreciation. The voice has moments of sheer brilliance in color and is always handled with intelligence and understanding. Her diction was impeccable. Coenraad V. Bos at the piano, gave his accustomed able support and the large audience greeted the soprano with considerable warmth.

Novelties Heard in Orchestral Concerts

(*Continued from page* 15)

Gluck's Iphigenia In Aulis Overture and the third symphony by Brahms. Thereafter, however, came lesser and one might almost say unnecessary material in the form of Liszt's From the Cradle to the Grave, Kodaly's dances of Marosszek and Martucci's Tarantella.

The Liszt composition (last of his tone poems) was written three years before his death, and completely lacks inspiration, melodic interest, and significant treatment. The opus is commonplace, and one wonders why Toscanini programmed it. The work has had no other New York production for at least two-score years.

A heart-warming and beautiful performance of the symphony, and a truly noble reading of the Gluck music compensated for the rest of the evening's doings.

Jagel Sings under Weissman's Baton

New York City Symphony Orchestra, Frieder Weissmann conducting; Frederick Jagel, tenor, soloist; Carnegie Hall, Feb. 2. Program:

Adagio for Strings, Samuel Barber; Nuages and Fêtes, Debussy; aria from Luisa Miller, Verdi, and Prize Song from Die Meistersinger, Wagner; Romeo's Ride, from Giulietta e Romeo, Zandonai; First Symphony, Brahms.

Frederick Jagel was the resonant soloist in this concert, which marked Frieder Weissmann's assumption of the baton for a series. The Metropolitan tenor sang Quando la sere from the Verdi work and the beloved Prize Song with soaring tones and no little effectiveness. Mr. Weissmann achieved a thoughtful reading of the Barber work, an impressionistic one of the Debussy, somewhat clangorous depiction of the Zandonai fragment, and a dramatic version of the Brahms symphony. The audience was warmly disposed.

Balogh's Works Having Performances on Air

The latest orchestral work of Erno Balogh, composer-pianist, will have its first performance in April on Station WQXR, New York. Olga Forrai will sing two programs of Mr. Balogh's songs which are still manuscript, over the same station next month.

The Budapest String Quartet has accepted Mr. Balogh's String Trio, and at the request of the Roth Quartet the composer is now working on a quartet for that ensemble.

Joint Recital

Suzanne Robinson, soprano, and Elena Cavalcanti, pianist, appeared in joint recital at Carnegie Chamber Music Hall, New York, Feb. 19.

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CHICAGO

(Continued from page 3)

Topping, tenor, was the valiant and successful soloist in the queer and intricate Hungarian psalm. The most important item on the program, Kodaly's Concerto for Orchestra, written especially for the occasion, is full of good things briefly expressed, joyous in spirit and rather melodious. Superbly played and admirably read by its first interpreter, Dr. Stock, to whom the score is dedicated, the novelty made a deep impression.

Replacing at the eleventh hour his suddenly indisposed colleague, Jascha Heifetz, the American violinist Yehudi Menuhin won the triumph of his young life, at least as far as Chicago is concerned, by a magnificent performance of the Beethoven Concerto. Though Menuhin had not played the Beethoven in more than a year and no rehearsal could be arranged before the concert, no mishap marred a marvelous presentation.

Of great interest was the prize-winning American composition by Carl Eppert of Milwaukee. His Two Symphonic Impressions deserve the $500 award for they are a succession of original ideas expressed tellingly and compactly in an harmonious and forceful idiom.

The Remi Gassman Symphonic Overture in G major, premiered late in 1940, was repeated for the Tuesday afternoon habitues and produced the same lukewarm impression as previously. Though the Delius rhapsody, Brigg Fair, and Ravel's Rhapsodie Espagnol also figured on the program, the highlight was the Tchaikovsky Fifth Symphony. Hans Lange has seldom achieved more stirring results than by his powerful and well contrasted reading of this work.

Illinois Symphony Orchestra

Izler Solomon having resumed his post, the Illinois Symphony Orchestra has somewhat come back into its own. The orchestra is at its best when performing unknown works and so we enjoyed greatly the effective Suite for String Orchestra by the Chicago composer, Mrs. Thomas Marshall, a niece of John Alden Carpenter.

The following week Solomon had Stanley Fletcher as soloist. In the Mozart E flat major concerto he deepened the splendid impression produced at his Chicago debut last season. The young American pianist's way with the concerto was correct and showed good taste in the matter of coloring and interpretation. Leo Kopp, for many years a conductor of the Chicago Opera, made a hit all his own both as composer and interpreter. Directing from memory the entire program, which included two first performances—Herman Boessenroth's transcription of the Bach Credo, Wir Glauben all' an einem Gott, and Kopp's own Symphony No. 2 in C major, besides excerpts from Debussy's Pelleas and Melisande—he succeeded in making the orchestra sound unusually fine. Kopp's Symphony shows him an original creator who cleverly pays respect to masters of the French, Russian and German schools with a tang of American folklore thrown in for good measure. The work is gay in substance, well instrumented and deserving many repetitions. Pelleas and Melisande in concert form loses some of its mystic atmosphere. The good translation employed was by Louisa Hoe, John Dagget Howell, Edward Stock and John MacDonald.

Civic Orchestra

An orchestra made up of youngsters capable of playing the Stravinsky ballet suite, L'Oiseau de Feu, must be reckoned as a professional instrument and in that category belongs the Civic Orchestra, a body of adolescent musicians that Hans Lange has trained to a point of efficiency really remarkable. If the orchestra's work was praiseworthy in the Suite, at its second concert of the season, much can be written in favor of the woodwind players in particular, for their excellent performance of the Strauss Serenade for Woodwinds.

Oak Park-River Forest Symphony Orchestra

In its ninth season under the able leadership of Gladys Welge the Oak Park-River Forest Symphony Orchestra has reached a high point of excellence. At their second concert they gave the Brahms C minor Symphony a towering reading that was finely balanced, flexible and detailed. Schubert's Rosamunde overture had a sharply outlined and smooth performance. Winner of the Orchestral Association's contest for male voices, Duilio Pucci sang the Il Mio Tesoro aria from Don Giovanni with finesse, refinement of style, excellent diction and beauty of tone. He was compelled to add an encore. This young tenor has benefitted from Lola Fletcher's efficient tutelage.

Maria Hussa in Benefit Concert

Maria Hussa, soprano of the Chicago and Metropolitan Opera Companies, lent her exquisite art to a concert for the benefit of the Sherwood Alumni Scholarship fund, in which she sang operatic arias and Lieder to an enthusiastic audience.

St. Olaf Choir's Annual Concert

F. Melius Christiansen and his unique St. Olaf Choir gave exemplary performances in their annual concerts in Orchestra Hall. This year these collegiates from Northfield, Minn., sang magnificently either when using dynamic tones of thunderous resonance or when reverting to celestial pianissimi.

Bertha Ott Presents Two Violinists

Bertha Ott introduced Chester Bielski and Francis Aranyi in Kimball Hall on two different evenings, both artists of high merit. Bielski disclosed a silvery tone, meticulous execution and together with Florence Twomley played the Brahms Sonata in D minor most satisfactorily. The Hungarian violinist, Aranyi, in his first Chicago appearance brought forth a voluminous and golden tone, fine technic and the ability of effacing his own personality to unfold tellingly the composer's desires. This last attribute was especially manifested in the Bach sixth sonata in E major for violin alone.

Jussi Bjoerling Rapturously Received

At the Civic Opera House, in a program enlisting Lieder and operatic arias, Jussi Bjoerling revealed himself a great artist through impeccable phrasing, clear diction, interpretative gifts of the highest order.

Apollo Musical Club

To honor Paderewski the Apollo Musical Club offered an extra concert in which the Bach Magnificat in D, Beethoven's Choral Phantasy and Elgar's Music Makers were sung with the assistance of Bernice Richman and Annette Thorn Anderson, sopranos; Eileen Law, contralto; LeRoy Hemp and Ralph Neihaus, tenors; Michael Stewart, bass; and Elsie Alexander, pianist. The choristers were the highlight of the night. Under the baton of their eminent leader, Edgar Nelson, they voiced gloriously the chorales, and outdid themselves especially in the lovely Elgar ode. The same praise, however, cannot be set down for the soloists, with the exception of Elsie Alexander who played most capably the introduction of the Beethoven phantasy.

Elaine de Sellem Pupil Wins Many Contests

Elaine de Sellem's student, Irene Reynolds, soprano, won the $100 scholarship of Mu Xi chapter of Mu Phi Epsilon sorority this week, in which there were twelve contestants. During the year Miss Reynolds has won the medal for younger singers at the American Conservatory, was runner-up in the recent Chicago Artists Association contest and was awarded an honor badge for her singing by Wright Junior College, of which she is a graduate.

Orchestras Give First-Time Hearings—Choral Groups in Interesting Lists

General Platoff Don Cossack Chorus

The General Platoff Don Cossack Chorus, Nicholas Kostrukoff conducting, gave as fine an entertainment as can be imagined at their concert at the Auditorium. Their variegated program included religious, folk and popular songs as well as Cossack dances.

Musical Guild Auditions Winners

Marion Harkins, soprano, and Robert Volk, pianist, won the Musical Guild's auditions for a spring debut recital. They will be presented jointly at Kimball Hall during May.

Sigma Alpha Iota Chapter's MacDowell Colony Benefit

At the annual concert for the benefit of the MacDowell Colony at the Women's University Club, Omicron Gamma chapter of Sigma Alpha Iota presented Helen Grossenbacher, soprano; Louella DeWindt, contralto; Almeda Jones, violinist and Cordelia Pardee and Olive Hooper, pianists. Myrtle Nelson spoke on the MacDowell Colony at Peterboro.

Heniot Levy Works Performed

CHICAGO.—Works by Heniot Levy, composer, pianist and pedagogue of Chicago, have been heard on many programs.

The Russian Trio featured the Andante

HENIOT LEVY

con Moto from his Trio, Opus 10, in its concert at the Arts Club recently. With Francis Aranyi, violinist, Mr. Levy played his own Sonata No. 1 at the Allerton Hotel for the Heniot Levy Club. On an all-American program of Phi Mu Alpha chapter of Sinfonia Fraternity one of the outstanding successes was Levy's Passacaglia, played by the violinist, Richard Czerwonky. Irma Cooper, winner of the Chicagoland prize, has repeatedly programmed Mr. Levy's Psalms XIII and 101 for concert audiences.

In addition to his work as composer and interpreter of piano literature, Mr. Levy has had a wide influence as a pedagogue, as his large class includes students from many parts of the country. During the collegiate year members of this group are heard in recitals, concert programs and as soloists with orchestra.

R. D.

Rudolph Reuter Plays in Culver, Ind.

CULVER, IND.—Rudolph Reuter, pianist, played a program of classic and modern music before the student body of Culver Military Academy and an audience of townspeople on Jan. 17. The distinguished musician impressed his listeners by the brilliance of his interpretations and many encores were demanded.

Maria Hussa Heard with Chicago and Metropolitan Operas

Maria Hussa, soprano, has been heard this season as guest artist with both the Chicago and the Metropolitan Opera companies, notably as the Marschallin in Der Rosenkavalier.

Before coming to America Mme. Hussa was a member of the State Opera in Berlin for two years, the State Opera in Hamburg for six years. She also sang at the State Opera of Vienna and for five seasons was a guest artist at the Teatro Liceo in Barcelona. Her concert and operatic apperances in The Hague (before Queen Wilhelmina of Holland), Antwerp, Paris, Milan, Budapest, Prague, Lisbon, Salzburg and other European cities brought new laurels to the gifted soprano. She has also appeared in several concerts with the composer, Richard Strauss, at the piano.

Mme. Hussa's operatic repertoire includes some thirty-seven roles and her oratorio list is as impressive. Among her many concert, oratorio and recital engagements in late spring is an appearance at the Sunrise services in Indianapolis, Ind., on Easter Sunday.

Marion Schroeder, "All-American" Soprano, Sings Widely in Mid-West

CHICAGO.—Marion Schroeder, soprano, who was born in Chicago and received her musical education here, is heard widely in radio, oratorio, opera and concert appearances. In Chicago she is soprano soloist at St. James Episcopal church; first soprano in the WGN Octet, directed by Henry Weber, and sings on many concert hours on WGN (MBS) weekly. She has appeared in several opera performances and has been soloist with the Chicago Bach Chorus, the Little Symphony Orchestra, and with other leading choral bodies and clubs with unusual success.

R. D.

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NEW YORK MARCH 1, 1941 No. 3030

Bombs and Bach in London

Musical war news continues to come to this desk from London. In a letter just received, Arthur Hinton, the composer, tells of the total destruction of the house he and his wife Katharine Goodson, the pianist, occupied at St. John's Wood (London suburb) where they used to entertain their musical friends in the studio overlooking a lovely garden. Hinton reports that "bombs blew the place to smithereens, but miraculously left the two Steinway grands untouched on their raised platform."

Luckily the couple had left home two days before to go to their country villa in Sussex, where they are now living "peacefully and quietly, except for a few stray bombs. Katharine is well, and getting much needed rest after a series of very heavy shocks and sleepless nights in London. . . . Our misfortune is only a very small detail, where that of others is so appalling. . . . We have had so many letters from our friends in America—to whom our bad luck has filtered through—that it is impossible to answer them immediately; I therefore ask you to publish this acknowledgment as temporary thanks.

"Although the home and music room are gone," concludes Hinton, "they remain with us in imperishable remembrance, for aside from our own artistic life there, we also had the unforgettable pleasure of entertaining such friends as Melba, Gabrilowitsch, Szigeti, Bartlett and Robertson, Dohnanyi, Tertis, Bax, Schnabel, Huberman, Smeterlin, Bachaus, Beecham, Hambourg, Myra Hess (who also has lost her home), Wood, Goossens, Carreño, Gerhardt, Harriet Cohen, Bauer, Kochanski, Brosa, and hosts of others."

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Ivor Newton, the accompanist, writes with characteristic British bravery: "Our ceilings down and every window out, I am afraid our home comforts are sadly missing. But I stay cheerful, and through you would like to send greetings to all my colleagues in America.

"So far I am still alive and whole in spite of months of Blitzkrieging in London. I have been playing a great deal in the Air Raid Shelters, the Rest Centers for the Homeless, and to the Munition Factory Workers. Almost every night I set out at dusk with one or two other musicians and we give concerts in all sorts of strange settings; under railway arches; in crypts of churches; in deep cellars. A far flight from Queens Hall, or Carnegie Hall! However, I feel it is just the work one should do, trying to cheer up those unfortunate people who have often lost all their worldly possessions, or worse yet, members of their families. They all stand up to it with almost incredible fortitude.

"When I do leave London, it always seems to be to some unhealthy spot like Coventry, Bristol or Southampton. I have also done a round of Aerodromes, and the R.A.F. boys are certainly the grandest possible audience. . . . A little over twelve months ago I was in New York, but the life and lights of Broadway and 57th Street now seem to belong to another planet. I have had so many kind letters from colleagues and friends in America, that I would like to express my thanks to them, and I hope that this letter may answer the purpose. I should also like to send them Charles Dickens' toast: 'Gentlemen, I give you America and England, and may there never be anything between us except the Atlantic.'

"I was recently playing at a concert for the Munition Workers in a factory of a Midland town, and Laelia Finneberg was the soprano of the occasion. Towards the end of the first song, the audience began to make for the exits, and the hall emptied quickly. Laelia turned to me and said, 'What on earth is the matter?' I told her that the red lights had gone on, which meant that there was an air raid and the workers had to take cover. 'Oh, what a relief,' was her answer, 'I had feared it was my singing that was driving them out.'

"Apropos of concerts in the London Air Raid Shelters, it is said that the public now choose their Shelters according to the reputed standard of the entertainment provided. . . .

"I do very much miss my Musical Couriers, but I hope you are all well in 57th Street."

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Hugh Liversidge, Musical Courier representative in London, reports that he is "having a tough time, but I and all the other musical folks here deeply appreciate all the letters, help and sympathy coming from the United States."

Liversidge also sends this story: "A music lover suggested to George V. Harten, the pianist, that all musicians club together and buy a bomber for the R.A.F. Thereupon Harten replied that the bomber ought to be named 'J. S. Bach,' and should be sent to bomb the Thomas Kirche in Leipzig, as the Germans had bombed Westminster Abbey, where so many great English musicians (and also Handel) are buried. Harten carried out the idea still further with the proposal that a special apparatus be affixed to the exhaust which would play Mit Donner, mit Blitzen, from the St. Matthew Passion. To his pleased astonishment, everyone to whom Harten spoke about the matter, gave delighted agreement."

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From the London Observer of recent date:

What has been discovered during the last few weeks has been the special capacity of first-rate musicians and vocalists to give new life and hope to people in extreme affliction. It is not modern rough-stuff but historic melody which has proved of most avail in the rest-centres for those who have lost homes and kin.

Thus C.E.M.A.'s policy of enlisting the best musical talent for what might seem too humble a function, has been fully justified. What is required in concerts for tired and possibly heart-broken people is size and quality of personality as well as of talent, and that is what some of our great soloists, now touring darkest London, have in abundance. They know how to handle their new audience as well as their familiar material.

It may be invidious to select names when so many are going, with much risk and no great reward, through the shrapnel to the rest-centres and the shelters, but the public ought to know both the kind of people who are doing this work and the success with which it is being done.

Among the women are such artists as Mary Hamlin, Enid Cruickshank, Doris Cowan, and Laelia Finneberg, while the men include Ivor Newton and Reginald Paul at the piano, with such vocalists as Murray Davies, Robert Easton, Arthur Fear, Topliss Green, Parry Jones, Dennis Noble, and Dale Smith. At a time like this artists are apt to feel dismally frustrated and unused; all the men and women thus engaged are happy to know that they are taking part in what may well be the crux of the war, the Battle of London, which is being fought no less with the spirit below ground than by the men and metal above.

Cartoon by Farlow

"Why cry over spilled milk, Ichabod? Are you sick?" "Nope". "Sore about something?" "Nope". "Don't like my conducting?" "O. K." "So, what—" "I guess I just don't like music."

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From the Daily Chronicle:

You may have heard them. They go into Rest Centres, Feeding Centres, crypts, shelters: and they sing.

It's a bit of a change for them—they're used to footlights and shirt-fronts and conductors' batons and concert-halls and orchestras. And instead of that they've got bare walls and women on mattresses and scattered newspapers on the floor.

They're singers in our first flight—Arthur Fear, Robert Easton, Dale Smith, with Mr. Ivor Newton as their accompanist.

The piano is borrowed sometimes from a neighboring school, a mission, anywhere. It isn't a Bechstein: it'll do.

On an average six visits so far are made a day.

And they're working up. The scheme is run by CEMA (the Committee for Encouragement of Music and the Arts). They've done 61 visits so far in a short time.

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From the Daily Telegraph:

In the poorer districts the London County Council has provided music at its community meal centers. Works by Brahms, Mendelssohn, Schumann, Bach and Liszt are performed, and the public are invited to join in singing.

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That proves two things: Unhysterical London, despite Germany's bombings, is not moved to ban the great composers of that country; and the County Council does not underrate the musical taste of the Cockneys.

—o—

Good Wishes to WQXR

Station WQXR in New York is five years old. Happy Birthday, and many happy returns to the radio studio that devotes eighty per cent of its total time to broadcasting the best music—and WQXR has long daily hours on the air. The station gives more programs every twenty-four hours than are heard in several weeks at Carnegie Hall. At present WQXR operates with 5,000-watt power but has made application to FCC for 10,000 watts and if that Commission approves, the month of March will see WQXR extending its artistic activities most importantly. FCC could not possibly make a better gift to WQXR and to the public than to grant the request for the desired additional power.

VARIATIONS

By Leonard Liebling

When Edwin McArthur raised his baton recently at the Metropolitan to make his debut there as a conductor, some of us awaited the outcome with more than a little fear. Especially those of us who have been trumpeting our belief that this country has native operatic conductors able to make good brilliantly if given the chance under right conditions.

We knew McArthur as a piano accompanist extraordinary (chiefly for Flagstad) and we had heard him lead a concert or two. To direct a Metropolitan performance of Tristan—that was a far different matter. Most of the renowned baton swingers of opera had gained their years of early experience at small European opera-houses in the lesser repertoire, finally reaching the greater Wagner via Rienzi, Tannhäuser, Lohengrin and The Flying Dutchman. But Tristan as a debut medium at the Metropolitan, and after only a half dozen or so previous essays all told with the operatic baton! Oh la-la! Even the effulgent Toscanini, making his unexpected sensational debut (1886) at Rio de Janeiro in Aida, did not conduct his first Wagner performance until nine years or so later, following long seasons of Aidas, Trovatores, Traviatas, Pagliaccis, and the like.

Se we sat and waited for McArthur's Metropolitan trial by fire but the best we hoped for was a respectable reading of the score perhaps raised into some added importance through the routined orchestra and the confident ease of artists like Flagstad, Melchior, Thorborg, Huehn and List.

What we heard was the assured interpretation of a well-schooled musician who not only knew exactly what he wished, but also had the firmness and technic to get it from his players and singers. Long before the end of the first act we knew that McArthur would not let us down, but when the last curtain fell we had the realization that here was an American conductor at last who could hope in time to vie successfully as a Wagner leader with his long experienced baton competitors from abroad.

Not that McArthur was above all criticism, and in every detail pleased the individual taste of each perfect Wagnerite. That however, is beside the point, and this uncritical department is not concerned with minor flaws. The great thing about the event was the sum total of what McArthur achieved, and what may be expected of him in the future. Hats off, and a bow to him! . . .

And wait a moment with those hats! A few evenings before McArthur's advent at the Metropolitan, Charles O'Connell led the National Symphony Orchestra in Washington, and every reliable report from there bulletins his conducting as an overwhelming success. The critics showered him with praise, and the public gave him a heroic reception.

Has the day finally dawned when America is to produce its own native gifted conductors for our first line orchestras and opera houses? It seems so. Wagner once wrote that a real conductor has to be born a conductor—but he did not say that he could not be born in America.

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Add Sensible Criticism Department: Critic Mark Schubart writes in P.M. (Feb. 19) that Roland Hayes' diction should be noted by more singers, as "it sometimes helps things enormously if the audience can understand what a song is all about."

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It was not exactly a help to auditors at the WPA Orchestra concert in Los Angeles, Feb. 10, when the program notes informed them that "Leo Stern played the solo part of Dvorak's cello for the first time at a Philharmonic concert in London in 1886. . . . Dvorak wrote part of the concerto toward the end of his sojourn in America in 1894-95."

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Wade Montfortt, aged 77, died Feb. 19 in Sarasota, Fla. New York newspapers in their lengthy obituaries referred to him as a distinguished journalist and spoke of the various important positions he held on three Kansas City dailies; the Cincinnati Commercial Tribune and Times Star; New York Herald, World, Times, and American; and the Paris edition of the New York Herald. They might have mentioned also that he was managing editor of the Musical Courier for nearly three years.

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Add to Profits-for-American-Composers Department: Louis Gruenberg went to Hollywood to write the music for the film, So Ends Our Night. He explained to a friend, "I had to make a living. I spent a few years composing the music for Emperor Jones which netted me $660 after ten performances at the Metropolitan Opera House." Which recalls what Charles Cadman and the late Reginald De Koven told me a long time ago, composers respectively of Shanewis and Canterbury Pilgrims, both produced at the Metropolitan. They said that after deducting their outlays for having scores and parts copied, the check received from the Metropolitan represented a substantial loss to them. Cadman, in particular, was out of pocket, for he travelled from San Diego to New York to attend the rehearsals and premiere of his Shanewis.

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Someone asked Johann Singer (giving a piano recital at Town Hall, March 1)—"Do you really love music?"

"No," he replied.

"Then why do you play the piano?"

"Oh—because I have enemies," was Singer's coda.

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Gardner Read, of Evanston, Ill., writes that at a recent Illinois Federation of Music Clubs luncheon he sat next to the guest speaker, who is also chairman of the Cultural Relations Committee which has to do with the exchange of modern music between the two Americas. After luncheon a chamber music group performed Schubert's Trout Quintet. The Cultural head leaned over to Read and asked: "Was that by an American composer?"

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Add Progress-of-Musical-Art-Department: The Metropolitan Music School (New York) has started a series of twelve lectures on Jazz Appreciation, "because jazz has never been accorded serious consideration by musical institutions of learning."

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Igor Stravinsky, who has taken out his first American citizenship papers, announces that he contemplates writing some swing music. Surely patriotism could go no further.

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Fitchburg, Mass.,
February 7, 1941.

Dear Variations:

Your paragraph about the announcement on the outside of that Chicago church recalls something similar, when a notice was bulletined on the wall of the church here where I play. It referred to a guest organist, in this wise:

"And Jesus said":
Donald Wilcox, Organist.

Very truly yours,
JESSIE F. COGSWELL.

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Asked the other day whether he knew the opera Faust, Col. Stoopnagle, the radio comedian, said: "Sure. Faust in peace, Faust in war, Faust in the hearts of his countrymen."

Pardon-Us-For-Smiling Department: The New York Times of February 23 reports that at the recent Fidelio performance in the Metropolitan there were eleven curtain calls, and that Bruno Walter "appeared with the singers in all of them except four, and took the ninth one unwillingly alone, for Julius Huehn and René Maison, who pulled him out, deserted him as soon as they had him before the curtain." I move that the words "unwilling" and "pulled him out" be stricken from the record.

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What does it mean when a music critic writes that an artist was heard by a "friendly" audience? Who ever heard of an unfriendly audience at an American concert?

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Add Admiration-for-the-English Department: The London Musical Times says that the current property destruction has prompted plans for new halls to be built "in every large center of population, be it London suburb or provincial town, and that in each place at least one hall will be so designed as to accommodate a full orchestra and chorus."

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Colloquial music criticism must of course have occasional reference to our national sport, and so here's The Post of Jan. 22 with its account of Hilda Ohlin's Town Hall recital: "At many points during the evening the soprano did not attack phrases cleanly, but slid into them like Di Maggio beating a throw to second."

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PM., New York's latest newspaper, has a regular section called Fifty Years Ago. An item in an issue of February: "Young ladies are allowed to play piano duets with young gentlemen, unchaperoned—so long as they keep on playing."

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"Isn't Panama bound to be a musical place," asks L. P., "with its newly elected President named Arias?"

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Inquiries constantly come to this department asking the whereabouts of Ernest Bloch, whose playful habit is to disappear for long periods from time to time and leave no address with his family and friends. One of our able Musical Courier sleuths now uncovers the information that Bloch's present hideout is at 2516 Piedmont, Berkeley, Cal. where he teaches at the University of California.

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Add Musical Horror Department: John Sebastian, harmonic virtuoso, has asked Harl McDonald, Samuel Barber, Samuel Barlow and Aaron Copland to compose special music for harmonica and orchestra.

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Inspiration sometimes goes far afield for expression. Burns sees a crawling object on a coat collar and writes pediculous but immortal lines about it. Shakespeare's young lover pens a ballad to his mistress' eyebrow. It is hardly necessary to remind of all the strange subjects that appeal to a school of painters like the Surrealists. Music too has its creative devotees of the unusual. Satie's piano works include Cold Pieces and Pieces in the Shape of a Pear. Now comes Rudolph Ganz with a right-up-to-the-minute piano concerto "based on the musical interpretation of the automobile license numbers of his friends and acquaintances." I haven't seen the score of the composition, but am wondering whether the beginnings and endings of the movements are labelled Stop and Go.

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To BMI or not to BMI, that is the question.

I See That

Participating in the American Music Festival of WNYC, New York, Fritz Mahler conducted the NYA Orchestra in two programs.

* * *

Simon Barer, Russian pianist, played the Tchaikovsky B Minor Concerto in Chicago Feb. 25 with the Chicago Symphony Orchestra. His recital in Toronto, Can., is on March 6 at the Eaton Auditorium.

* * *

Harold Bauer, following his lecture and concert work at the University of Miami and other points in Florida, returns to New York to appear with Albert Spalding, violinist, in sonatas at Columbia University, March 1, under the auspices of the Institute of Arts and Sciences.

* * *

Salvatore Baccaloni, Metropolitan Opera basso buffo, will tour next season under the direction of Columbia Concerts Corporation, with a supporting company. The repertoire includes Donizetti's Don Pasquale and Elisir d'Amore, Verdi's Falstaff and Moussorgsky's Boris Godounoff.

* * *

The General Platoff Don Cossacks recently completed their second American tour, having given concerts in 88 cities from coast to coast, and from the Mexican border into Canada. They now are touring Cuba and Central America. They have found a haven in Mexico and have been accepted as citizens.

* * *

Lotte Lehmann, soprano of the Metropolitan Opera, is giving her Lieder programs on many university courses throughout the country. The list this season includes Yale, Rutgers, Williams College, Indiana University and the University of Wisconsin.

* * *

William Primrose, violist, will be soloist with the New Friends of Music Orchestra on March 16 at Carnegie Hall, New York, in Mozart's Sinfonie Concertante (K. 364).

* * *

The Primrose Quartet will present a Beethoven program at Foster Hall, Pittsburgh, March 5, under the sponsorship of the New Friends of Music. They will play quartets No. 6, Op. 18; Op. 59, No. 1 and Op 131. Members of the quartet are Oscar Shumsky, Joseph Gingold, violins; William Primrose, viola, and Harvey Shapiro, cello.

Berea Bach Festival Soloists Selected

BEREA, O.—Soloists for the ninth annual Bach Festival here on June 6 and 7 will be Mary Marting, soprano; Marie Simmelink Kraft, contralto; Harold Haugh, tenor, and Blair McCloskey, bass. Four programs are scheduled, two on each day. Participating will be the brass choir, which will play chorales from the tower of Marting Hall; the festival orchestra, the Bach Chorus of 100 voices, the A Cappella Choir of 60 and the Madrigalists, a group of twelve selected voices. The conductors include Dr. Albert Riemenschneider, George Poinar, Carl Schluer, Cecil Munk and Allan Schirmer, all members of the faculty of the Baldwin-Wallace Conservatory where the festival will be held.

The St. John Passion will be sung on Saturday afternoon and evening. The first part, in the afternoon, will be preceded by five excerpts from the original version of this work.

Mobley Lushanya Touring as Guest With San Carlo

Mobley Lushanya, soprano, started an extensive tour last month and continuing in March during which she appears as guest artist with the San Carlo Opera Company in Virginia, North Carolina, Georgia, Texas, and Alabama, singing the leading roles in Aida, La Boheme and Il Trovatore. Miss Lushanya also appeared in Miami Beach, Fla., on the Volpe Series in recital when she was assisted at the piano by Hans Hatschek.

Spalding Resumes Tour After Appearance with Orchestra

Albert Spalding, violinist, resumed his tour on Feb. 7 and 8, in solo appearances with the Philadelphia Orchestra in that city, and on Feb. 11, with the same ensemble, was heard in Carnegie Hall, New York.

Among cities in which Mr. Spalding will appear are: Rochester, Jackson, Mich., Hamilton, N. Y., Nashua, N. H., South Hadley, Mass., Buffalo, Bowling Green, Ky., Chicago, Caspar, Wyo., Provo, Utah, Seattle, Kalispell, Klamath Falls, San Francisco, Phoenix, Ariz., Roswell, N. M. and East Lansing, Mich.

Choral Group Sings St. Paul

The Washington Heights Oratorio and Choral Society gave a performance of Mendelssohn's St. Paul at the Master Institute Theatre, New York, Feb. 21. Hunter Sawyer is conductor of the Society.

Sonata Recital at Institute

Lonny Epstein, pianist, and Emanuel Zetlin, violinist, gave the second of three sonata recitals on Feb. 25 at the Institute of Musical Art.

Grace Adams East Again Plays at U. S. Naval Academy

Grace Adams East, trumpet virtuoso, will give her fourth recital at the U. S. Naval Academy, Washington, D. C., on April 13. Recently returned from a world tour and now residing in Pensacola, Miss East expects to remain in this country next season instead of again touring in South America.

Tri-City Orchestra Opens Season

ALBANY, N. Y.—The Tri-City Symphony Orchestra, Armand Balendonck conducting, opened its season here recently. The orchestra is composed of 90 professional musicians. Schenectady and Troy also heard the ensemble.

Erno Balogh Tours

Erno Balogh, composer-pianist, since his New York recital at Town Hall earlier in the season, has toured the country from Florida to Michigan, and from Connecticut to Kansas. Mr. Balogh's Four Pictures for Orchestra were performed by the New York University Orchestra, Dec. 16, and on Station WNYC recently.

OUTSTANDING COMING MUSICAL EVENTS

March

6-9. Southern Conference for Music Education, Charlotte, N. C.
6-10. Schubert Festival, Philadelphia, Penna.
15-19. North Central Music Educators Conference, Des Moines, Ia.
29-April 2. Northwest Music Educators Conference.
30-31, April 2. Brahms-Beethoven-Sibelius Festival by National Symphony Orchestra, Washington, D. C.

April

6-9. California-Western Music Educators Conference, San Jose, Calif.
6-13. Messiah Festival, Bethany College, Lindsborg, Kan.
16-19. Southwestern Music Educators Conference, Wichita, Kans.
20-22. Illinois Federation of Music Clubs' convention, Peoria, Ill.
25-27. Palestrina to Bach Festival, Smith College, Northampton, Mass.

May

Bach Festival, Philadelphia, Penna.
1-3. National Folk Festival, Washington, D. C.
2-7. Eastern Music Educators Conference, Atlantic City, N. J.
5-6. Festival, International Society of Contemporary Music, New York.
7, 8, 9 and 10 Annual Festival, Ann Arbor, Mich.
7, 8, 9 and 10. Festival of American Music, Fabien Sevitzky, director, Jordan Conservatory of Music, Indianapolis, Ind.
16-17. Annual Bach Festival, Bethlehem, Penna.

June

Montreal, Canada, Festival.
5. Annual Steel Pier Opera season opens, Atlantic City, N. J.
6, 7. Annual Bach Festival, Baldwin-Wallace College, Berea, O.
18-26. National Federation of Music Clubs' Convention, Los Angeles, Calif.
23-27. Nineteenth General Convention, American Guild of Organists, Washington, D. C.

July

7-11. Convention of Canadian Federation of Music Teachers' Associations, Victoria, B. C.
19-20. Mountain Choir Festival, Oakland, Md.
21-27. Bach Festival, Carmel, Calif.

August

9-13. Sigma Alpha Iota Convention, Los Angeles, Calif.
28-31. Mozart Festival, Asheville, N. C.

October

San Francisco Opera season opens.

November

Chicago Opera season opens.

December

Metropolitan Opera season opens.

(Send data for listing to Musical Courier)

NEW YORK CONCERTS

A—afternoon; E—evening.

Saturday, March 1
Clara Rabinovitch, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, March 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Grete Stueckgold, soprano, Town Hall (A)
New Friends of Music (Kolisch Quartet and William Horne, tenor), Town Hall 5:30
New York City WPA Orchestra, Carnegie Hall (E)

Monday, March 3
Bach Circle of New York, Town Hall (E)
Max Rosen, violinist, Carnegie Hall (E)

Tuesday, March 4
Fordham University Glee Club, Town Hall (E)
Sol Kaplan, pianist, Carnegie Hall (E)

Wednesday, March 5
Herbert Janssen, baritone, Town Hall (E)

Thursday, March 6
Ada Belle Files, contralto, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 7
Philharmonic-Symphony Society, Carnegie Hall (A)
Saida Knox, contralto, Town Hall (E)

Saturday, March 8
Josef Hofmann, pianist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Williams College Glee Club, Town Hall (E)

Sunday, March 9
Therese Ramstein, violinist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Tom Waring, baritone, Carnegie Chamber Hall (A)
New Friends of Music Orchestra, Carnegie Hall 5:30
Southernaires and Anne W. Brown, soprano, Town Hall 5:30
American Ballad Singers, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, March 10
Lina Pagliughi, soprano, Jan Peerce, Tenor, Carnegie Hall (E)
Martha Lipton, contralto, Town Hall (E)

Tuesday, March 11
Philadelphia Orchestra, Carnegie Hall (E)
Laura Dubman, pianist, Town Hall (E)

Wednesday, March 12
Philharmonic-Symphony Society, Carnegie Hall (E)
Lotte Lehmann, soprano, Town Hall (E)

Thursday, March 13
Boston Symphony Orchestra, Carnegie Hall (E)
Otto Cesana Orchestra, Town Hall (E)

Friday, March 14
Philharmonic-Symphony Society, Carnegie Hall (A)
Joseph Raieff, pianist, Town Hall (E)
Don Cossack Chorus, Carnegie Hall (E)

Saturday, March 15
Boston Symphony Orchestra, Carnegie Hall (A)
Poultney Male Chorus, Town Hall (E)

Sunday, March 16
Howard Slayman, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Albert and Roland Valdes Blaine, guitarists, Carnegie Chamber Hall (A)
New Friends of Music Orchestra, Carnegie Hall 5:30
New York City WPA Orchestra, Carnegie Hall (E)

Monday, March 17
National Orchestral Association, Carnegie Hall (E)
Henri Mondi, baritone, Town Hall (E)

Tuesday, March 18
Edwin Grasse, violinist, Town Hall (A)
George Chavchavadze, pianist, Town Hall (E)
Nathan Ensemble, Carnegie Chamber Hall (E)

Wednesday, March 19
Vladimir Horowitz, pianist, Carnegie Hall (E)

Thursday, March 20
Lucy Brown, pianist, Carnegie Chamber Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)
Skidmore College Chorus, Town Hall (E)

Friday, March 21
Philharmonic-Symphony Society, Carnegie Hall (A)
James Sykes, pianist, Town Hall (A)
St. Francis College Glee Club, Carnegie Chamber Hall (E)
Inez Lauritano, violinist, Carnegie Hall (E)
Ariane Bronstein, violinist, Town Hall (E)

Saturday, March 22
Philharmonic-Symphony Society (Young People's Concert), Carnegie Hall (M)
College of St. Elizabeth, Town Hall (E)

Sunday, March 23
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music Orchestra, Carnegie Hall 5:30
Harold Triggs-Joan Moore, two-pianists, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, March 24
Jeanne Behrend, pianist, Town Hall (E)
Ray Lev, pianist, Carnegie Hall (E)
Marguerite Mecker, soprano, Carnegie Chamber Hall (E)

Tuesday, March 25
Helen Teschner Tas, violinist, Town Hall (E)
New York Oratorio Society, Carnegie Hall (E)
Arlie Furman, violinist, Carnegie Chamber Hall (E)

Wednesday, March 26
Edna Bockstein, pianist, Town Hall (E)
E. Robert Schmitz, pianist, Carnegie Hall (E)
Tuthill Oratorio Society, Carnegie Chamber Hall (E)

Thursday, March 27
Philharmonic-Symphony Society, Carnegie Hall (A)
Martha Daughn Locker, soprano, Town Hall (C)

Friday, March 28
Philharmonic-Symphony Society, Carnegie Hall (A)
William Masselos, pianist, Town Hall (E)
Ludmila Ulehla, composer-pianist, Carnegie Chamber Hall (E)

Saturday, March 29
National Orchestral Association, Carnegie Hall (A)
Middlebury College Glee Club, Town Hall (A)
Helvetia Männerchor, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, March 30
Frieda Hempel, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music Orchestra, Carnegie Hall 5:30
Harvard Glee Club, Town Hall (E)
Carmen Reggio, soprano, Carnegie Chamber Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, March 31
Samuel Dushkin, violinist, Town Hall (E)
Josef Wagner, pianist, Carnegie Chamber Hall (E)

Western Canada Offers Rich Music Field

THE FIRST PIANO QUARTET,

whose personnel includes (from left to right) Adam Garner, Henry Holt, George Robert, Vladimir Padwa, are heard regularly from NBC each week.

By JOSEPH A. WHITMORE

VANCOUVER, B. C.—Although war effort in Canada and particularly in British Columbia is making increasing demands upon our civil population, it is most interesting to note that music is assuming an increasingly important part in the musical and aesthetic life of our communities.

It is difficult to forecast a season's activities, as many arrangements, witness our Symphony Society and our concert attractions are being booked separately and as times and conditions warrant. Although it is necessary to go through routine government channels in arranging bookings and financial matters for artists coming to us from the United States, a minimum of difficulty in this regard is being experienced.

This correspondent has received inquiries from several United States impresarios, and will undertake to put them in touch with the sources booking concerts in this territory.

Festivals Planned

Music in all its branches here in British Columbia becomes increasingly active. The operations of the local musical clubs, teachers' federations, and musical festivals, are in full swing, and will remain so until the end of the season in early June.

Active preparations are being made for a Convention of the Canadian Federation of Music Teachers' Associations, to be held at the Empress Hotel in Victoria, July 7 to 11. Many student recitals are being presented, and the residence here of several English musicians is already making itself felt in the quality of music to be heard.

Throughout the Province of Alberta, the chief source of musical activity is the many musical clubs and teachers organizations, chiefly operating in the cities of Edmonton, Calgary and Lethbridge. This Jrovince has an especially active teachers' federation, and they are doing a great deal of good work in organizing Sonata Clubs, Chamber Music Societies, and in general, adopting a policy that is musically creative, educational, and is greatly stimulating interest in the profession.

The B. C. Music Teachers Association held its annual banquet and dance on Jan. 18. Proceeds were devoted to The Lord Mayor of London's Fund.

An accepted part of Vancouver's musical life is the annual Eisteddfod, under the auspices of the Cambrian Society. It will be held there in the Cambrian Hall, April 11 and 12. The adjudicators are Ira Dilworth, music, Dorothy Somerset, elocution, J. P. Griffith, Welsh subjects.

Vancouver Symphony Engages Guests

Pursuing its policy of guest leaders, the Vancouver Symphony Society, under the presidency of L. C. Thomas, and with Allard de Ridder as permanent conductor, concluded its January concert with Sir Ernest MacMillan as conductor, and the Icelandic soprano, Maria Margan, soloist. This group has already presented this season Arthur Benjamin, John Barbirolli and Sir Thomas Beecham. The concert in February was conducted by the noted English conductor, Albert Coates.

A subsidiary of the Society is the Junior Symphony Orchestra started a few years ago under the baton of George Cootes who is now resident in Toronto, Ontario. The orchestra is now under the able direction of Mr. Garbovitsky.

Hilker Concert Series

Gordon Hilker, impresario of Hilker Attractions, Ltd., reports conditions reasonably good in both Vancouver and Victoria. Any uncertainty caused by the war is fairly well offset by activity created in many lines of business throughout Vancouver, Victoria and British Columbia.

In Vancouver, the 1941-42 bookings will be practically the same in number as this year, twelve concerts. In Victoria, five attractions yearly are booked. No new bookings are as yet set for 1941, with the exception of the repeat engagement of Paul Robeson, and a first appearance here of Risë Stevens.

Herbert's Naughty Marietta was to be produced during the week of Feb. 24, sponsored by the Kiwanis Club of Vancouver, with leading roles played by prominent United States actors and singers, and under the musical direction of Stanley Bligh, musical editor of the Vancouver Daily Sun, and for many years executive secretary of the British Columbia Musical Festival.

Promenade Concerts Arranged

Under Mr. Bligh's management, with artistic direction by Arthur Benjamin, the Vancouver Sun Symphony Promenade concerts, to complete the present series, are held on Feb. 7, March 7 and April 4. Among the new works to be performed are a Prelude for Orchestra, and Concerto on Themes by Cimarosa for oboe solo and strings, by Arthur Benjamin.

Conductors for the three concerts are Mr. Benjamin, and Gregori Garbovitsky, and the soloists are George Kent, tenor; Ira Swartz, pianist; Annabelle MacKenzie Edwards, mezzo-soprano; Sydney Humphreys, violinist; Caroline Mahalek, soprano; and Phyllis Salter, pianist.

The main objectives of this scheme are to bring good music, both classic and light, to the every-day public; to give young Canadian artists a chance to perform with a symphony orchestra; and to present first performances of works for orchestra by Canadian composers.

Joseph A. Whitmore, Courier correspondent of Western Canada, has been resident in Vancouver for the past 18 years. A keen student and amateur musician, he studied violin under Margaret McCraney Ferguson and Arthur Gramm of Vancouver. Well known in Festival circles, he served with success as executive secretary for the British Columbia Musical Festival. As publisher of the Canadian Music Teacher, official organ of the Canadian Federation of Music Teacher's Associations, Mr. Whitmore maintains close personal contact with the musical profession and is actively interested in the Vancouver Symphony Society, Vancouver Philharmonic Club and many other musical organizations.

London Hears First British Performance of Thompson Work

By HUGH LIVERSIDGE

LONDON.—Despite the "Blitz," the London Philharmonic Orchestra under Basil Cameron programmed Randall Thompson's Symphony No. 2 in E major at their Queen's Hall concert on a recent Saturday afternoon.

As my readers are probably aware, the composer makes discreet use of jazz idioms. The symphony is undeniably clever, but as in any long work which relies on jazz formulae, our interest lags after a while. Mr. Thompson's opus received quite a warm reception.

It was perhaps rather unfortunate that the Sibelius 2nd Symphony should follow it. Granted that Sibelius has his own formulae, his works have an originality and an inspiration which holds the interest apart from cleverness of construction.

Mozart's ever-fresh "Prague" Symphony had made a welcome opening to the session. The tempo in the first movement was hurried with the result that the poignancy of the opening passages was not realized to the full. The slow movement was impeccable. The last could, again, have been taken at a slower tempo.

New Orchestra Led by Sidney Beer

At the Savoy Theatre, Sidney Beer conducted his new orchestra. Lack of polish was apparent throughout. Like any team, an orchestra needs to play and practise together for the best results.

Debussy's Danses Sacrées et Profanes was the most successful number, although Louis Kentner was efficient enough as soloist in Mozart's Piano Concerto No. 23.

National Gallery an Oasis

The controversy which recently appeared in the Musical Courier on the merits of Radio and Records has been read with great interest here.

Lazare Saminsky's remark that "Music is a permanent session, one continuous gray affair, a habit of which one grows as little aware as of lighting a cigarette" caused a wry smile to flit across your scribe's face, as any concert in London is a noticeable event.

In view of this it is all the more remarkable that the Myra Hess National Gallery concerts continue their unbroken daily offerings between the hours of one and two.

This week the offerings seemed to have reached a new high. Ivor Newton and John Amadio were at their best in sonatas and works by Bach, Handel, Mozart, Rachmaninoff, Prokofieff, Granados, Enesco and Frank Bridge.

The Menges String Quartet played Haydn most delightfully. Moisiewitsch shone in an all-Beethoven program.

Milly Stanfield Concerts Aid Red Cross

Milly Stanfield, British cellist, is busy giving and organizing concerts in aid of the British Red Cross. Together with Sybil Barlow, pianist, she has toured the towns of Britain, winning plaudits. Miss Stanfield has also given lecture-recitals to many schools. In the past few months these concerts have donated some thousands of dollars to the Red Cross.

Quebec Women's Musical Club Gives Chateau Frontenac Series

QUEBEC, Canada.—The Quebec Women's Musical Club, in existence for some thirty years, has a membership of 600 to 700, which is 98 per cent French-Canadian. From 900 to 1,000 attend the concerts, which include one by Canadian-born musicians, one by pupils, and five by notable visiting artists. The events take place in the ballroom of Chateau Frontenac, and are sold on a season ticket plan. The bookings for 1941-42 will be made early in September. Dorothy Pfeiffer is the president.

Rosalie Miller in American Program

Rosalie Miller, soprano, sang a group of songs by American composers, with Franz Mittler at the piano, at the recent concert of the National Association of American Composers and Conductors in the Henry Hadley studios. On Feb. 23 Miss Miller sang Brazilian and Argentinian songs at the Metropolitan Club.

New Publications List Works of Value and Interest

BOOKS

TRADITIONAL MUSIC OF AMERICA, by Ira W. Ford.

Here is another successful try at presenting the music that grew up with America and has become part of its general history. Symphonies, sonatas and art songs you will not find in these nearly 500 pages, but they are filled with music better known to our American progenitors, and with dances, games, entertainments, all supplemented by the author with the legends and stories behind them. Pioneer vigor, adventure, fun, the spirit of youth, daring and courage feature the author's examples. As the publisher truthfully says: "The musical record of a people who took hardship in their stride, whose songs were spontaneous outbursts—some with sense, others nonsense—yet always vital and alive." (E. P. Dutton & Co., Inc. Price, $5.)

CHOPIN'S MUSICAL STYLE. By Gerald Abraham.

In his Introduction, the author states his purpose to offer a study of "the qualities which make Chopin's work unique in the history of music." It is a timely and practical thought, for as the Introduction says further, "His chromaticism marks a stage of the greatest importance in the evolution of harmonic language. He is the forerunner of Liszt and Wagner, and hence of the modern atonalists. . . ."

Abraham traces the derivations of Chopin to Hummel Spohr, Weber, Field and Moscheles, rather than to Mozart, Beethoven and Schubert; and adds that the Polish genius did not especially admire Beethoven, and (according to Niecks, the musicologist) knew little of Schubert.

The book is short (111 pages) but gives a remarkably complete survey of the subject, using examples of Chopin's compositions to drive home the author's points. The reader is taken step by step through the development of Chopin's methods from opus 1 to the most mature of the masterpieces. Lucid analyses abound, not only of Chopin's musical style but also of his technical innovations and their employment.

Altogether a most valuable treatise, and can be used to excellent advantage in supplementing Edgar Stillmann-Kelley's earlier Chopin The Composer. (*Oxford University Press; Carl Fischer, Inc.*

ESSAYS IN MUSICAL ANALYSIS. By Donald Francis Tovey.

Professor Tovey, of the University of Edinburgh, ranks today as a leader in music lore and writing, and his present Volume No. 6 of the Essays is in every way on a par with the previous issues. (They are on the subjects of symphonic and concerto works, Variations, Orchestral Polyphony, Illustrative and Vocal Music.)

No. 6 consists of Miscellaneous Notes, Glossary and Index, and as it is the final number of the set, Tovey adds also a Retrospect and Corrigenda in which he reviews the whole material and rights some errors. The Glossary has definitions of familiar musical terms.

With his usual insight and authority, the Author's latest book makes fascinating studies of compositions by J. S. and C. P. S. Bach, Gluck, Mozart, Beethoven, Mendelssohn, Berlioz (Symphonie Fantastique), Brahms, Tchaikovsky (fifth symphony), Reger, Mahler (fourth symphony), Elgar, Sibelius (seventh symphony and Tapiola) and others of less note. A particularly arresting chapter is Wagner In The Concert-Room, treating of the master from a purely symphonic standpoint. Whatever Tovey writes about in his sympathetic and unpedantic style is something for every thinking musician to read and ponder. (*Oxford University Press; Carl Fischer, Inc. Price $4.*)

SONGS

MIRANDA, by Richard Hageman, a swiftly moving, Spanish style number in triple rhythm with enharmonic key changes. Catching and with a lilt that makes both singer and listener believe he is with "the fleas that tease in the High Pyranees." Not difficult and decidedly attractive. (Galaxy Music Corp.)

THE SENTRY, by A. Walter Kramer, in which this noted American composer portrays a grenadier on guard in the midst of a wintry gale. He hears something crunching through the snow, at first softly, then louder. But it is not relief, only Death. And the final low C sounds with dramatic intensity reminiscent of Schubert's final phrase in Der Erlkönig. (Galaxy Music Corp.)

TWO SPANISH SONGS, Ven Chiquita a la Feria (Come to the Fiesta) and Nina Mia (They Are Playing a Tango), by Maria Paz Gainsborg. The first in the tempo of a Habanera, an invitation, with glamorous dancers and soft guitars inveigling the listener to come to the celebration. The second a typical tango, spirited and joyful, portraying the dancers as they "through the night and the day" "banish all sorrow, drive all care away." (G. Schirmer, Inc.)

DAWENDINE, by J. Stanton Gladwin. A lover singing about his lady fair as his canoe glides through the forest, the music providing a two-note figure, descriptive of this motion on the lake. A brief climax as he expresses his love and then resumes his way, moving gradually and finally out of the picture. A good encore number. (Michael Keane, Inc., N. Y.)

THE PILOT, by Stuart Young, in a swiftly moving number beseeches the boatman to row despite the wild winds and roar of the sea. The accompaniment, in steady chordal form, is effectively used to denote this constant movement of the waves as the voice soars above it. Generally lies in the medium register. A brief number suitable for male singers. (Michael Keane, Inc., N. Y.)

FORWARD WE MARCH!—words and music by Clara Edwards.

Majestic and forceful patriotic march song, which has possibilities of wide use in the present national emergency. The words hymn unity and faith in democracy. Also issued in choral versions for SATB, SAB, SSA, SA, and TTBB. All are with piano. (Galaxy Music Corp., New York.)

PIPES ON THE HILL, by Russel Wragg. Mr. Wragg's setting to the poem of Faith Vilas, enhances the imaginative quality of the poetry, while possessing considerable charm in its own right, being light and fanciful and having a sympathetic accompaniment. (R. L. Huntzinger, Inc., New York; Willis Music Company, Cincinnati, Ohio.)

FOR PIANO SOLO

STRAUSS ALBUM. A Collection of Ten Famous Waltzes; Selected and Edited by W. Strasser.

Johann Strauss is here represented in his most enduring medium, the waltz. The arrangements are simple and effective. Of course The Blue Danube, Artists' Life, Tales From the Vienna Woods, and Wine, Woman and Song are part of the collection, but one wonders at the absence of the Fledermaus and Kaiser waltzes, especially because space is given to such less popular examples as O Lovely May, Southern Roses, and Treasure, etc. (Carl Fischer, Inc.)

SHEPHERD'S MADRIGAL, by Fritz Kreisler, arranged for piano solo by Guy Maier.

This charming little composition is in pastoral style, in 6/8 time of simple structure harmonically and technically. It has the definite appeal of a Kreisler melody, and should prove an interesitng addition to the teacher who is looking for new repertoire.

LIEBESFREUD by Fritz Kreisler, also arranged by Guy Maier, as an easy piano solo, keeps the essential quality of this well known and beloved composition, and is valuable for the pleasure it can give to a child who enjoys playing something which is familiar.

MIDNIGHT BELLS, by Fritz Kreisler, is the third of these compositions to be arranged in a simplified piano edition by Mr. Maier, and is also gratefully done. (Charles Foley Music Publishers.)

SSAA

April Is In My Mistress' Face, Thomas Morley, arr. Gwynn S. Bement. Another issue in the Elmira College Choral Series for women's voices. The madrigal of Morley is set with the melodic line passing between the voices. The style remains. Not difficult, and with many opportunities for effective shading. (J. Fischer & Bro., New York.)

SSA

Spinning Song, words and music by Laura Ketterer, is an interesting and not difficult number from three-part women's voices. A sixteenth-note accompaniment throughout creates the idea of a spinning wheel as the singers tell of mother, with her silv'ry hair, singing to herself as she spins. The close, *morendo*, repeats the final phrase. (J. Fischer & Bro., New York.)

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Orchestra, Chorus and Festival Provide Rich Fare in Birmingham

By ALICE GRAHAM

BIRMINGHAM, ALA.—Birmingham, with its own symphony orchestra, nearly 100 per cent resident personnel, its well known Apollo Boys' Choir, nationally recognized Music Club Chorus, Chamber Music Festivals, and numerous splendid soloists, can reasonably take precedence over many a larger city.

The ninth season of the Birmingham Civic Symphony Orchestra opened recently, with Alec Templeton as soloist. Dorsey Whittington, conductor, who is also director and president of the Birmingham Conservatory of Music, plans four concerts in the regular series, two Youth Concerts and a tour of important Alabama cities.

The opening concert was given at the Municipal Auditorium, which seats 6,000. The concerts to follow, including Feb. 25 and April 8 were to take place at the local high school, seating 2,000. The orchestra is composed of 80 members, professional and amateur. Ottokar Cadek is associate conductor and Emma McCarthy, business manager.

The 1940-41 season shows the largest increase in membership in the orchestra's nine years of existence. Membership fees, along with contributions and subscriptions, constitute the orchestra's support. American works are featured on every program.

Cadek Quartet and String Ensemble

Among the new groups in this city is the String Ensemble of 30 players, organized and conducted by Mr. Cadek. This young organization has been heard in several concerts in this city, and took a notable part in the Chamber Music Festival here in October, with the guest pianists, Percy Grainger and Arthur Fickenscher.

A local American Youth Orchestra has been formed under the baton of Guy Taylor, a student at Birmingham Conservatory of Music. Composed of young players between 16 and 24 years of age, it has planned concerts on the radio and at Phillips High School before the Jefferson County Teachers Association.

Choral Groups Active

Birmingham has many outstanding choral groups. The Apollo Boys Choir, under Coleman Cooper, has toured widely and this season will appear at the N. F. M. C. Biennial in Los Angeles, as well as concertizing in the Middle West and East, later going to Florida for several engagements.

The Handel Choral Society, founded in 1934 by its conductor, Harrell Biard, has grown to 100 singers. The season includes four concerts. All soloists are local ones. Two general programs and performances of Messiah, Dec. 17, and Samson, in May, are heard. Sam Gagliano and Laura Kimbrough Brown are the accompanists.

The Mixed Chorus of the Birmingham Music Club won the silver cup at the State Federation Convention, and has also appeared at the biennial of the NFMC at Baltimore. There are seventy-five members. Three concerts will be given by the chorus this year, the main one being with the Birmingham Civic Symphony Orchestra.

Officers of the organization are: Raymond Anderson, conductor; Dr. Paul Reynolds, president; Mrs. Carl Wiegand, acting president; Edna Dougherty, secretary; Joe Appolensky, treasurer; Hanna White, librarian; Frank Johnson, publicity.

The Madrigal Singers are an artistic group under the direction of Mr. Anderson. They sang in October at the Birmingham Chamber Music Festival with Percy Grainger as annotator and pianist. They will appear again in concert here this winter, and they have been given a place on the program for the biennial of the N.F.M.C. in Los Angeles next June.

Recitalists Welcomed

Richard Crooks, Metropolitan Opera tenor, opened the artist series of the Birmingham Music Club for this season, with a concert in Phillips Auditorium. Mr. Crooks' artistry was never more in evidence. He was recalled many times. After the area, O Paradiso from Meyerbeer's L'Africaine, Crooks responded with The Dream, from Manon, and was forced to sing two more encores. At the close he was given an ovation. Frederick Schauwecker, accompanist, also played a piano group.

The Celebrity Series, Mrs. J. W. Luke, manager, opened its concert series, with Gladys Swarthout, before a brilliant audience that filled the Temple Theater. Miss Swarthout won the favor of her hearers with a group of classics and the aria, Connais-tu pays, from Mignon, three songs from the Auvergne, and works by contemporary Americans, being recalled many times. At the piano she was ably assisted by Stewart Wille.

Kenny Baker, tenor, was the next offering of the Celebrity Series, in his first concert appearance here. A large audience including many of the young set applauded him enthusiastically in classics by Handel and Schubert, an air from The Mikado, and modern American songs, accompanied by Leslie Malocho.

The Birmingham Music Teachers' Association, Sara Mallam, president, presented John Vincent, head of the music department of Western Kentucky State Teachers' College, in a lecture on Musical Thoughts at the Public Library.

Stoessel's Suite Presented by Chattanooga Symphony

CHATTANOOGA, TENN.—Albert Stoessel's Hispania suite had its first local hearing here on Feb. 17 when Conductor Arthur Plettner placed it on the program of the second in the series of concerts this year by the Chattanooga Symphony Orchestra. The work proved exciting and won long applause.

Mr. Plettner opened the program with the Bach-Abert Prelude, Chorale and Fugue, the players giving it a credible reading. Haydn's C major symphony was played with vigor. Tchaikovsky's Marche Slav, concluding the formal program, resulted in three encores, Sibelius' Valse Triste, Pierne's Entrance of the Little Fauns and Percy Grainger's Mock Morris.

More than 1,000 attended the Children's Concert on Feb. 15 when Mr. Plettner played the bacchanale from Samson and Delila. the first movement of Schubert's Unfinished Symphony, the Pierne excerpt, Borodin's On the Steppes of Central Asia, the Grainger number and the overture to Von Suppe's Beautiful Galathea. H. H. N.

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Photo by Wengerou

ANNE MAYRAND,

French pianist, has been added to the list of artists under the management of Albert Morini. Miss Mayrand at the age of 12 won honor prizes of the Public Ministry and the Conservatory of Paris. She studied with Isidor Philipp and later in this country with Stojowski. Her debut was made in New York.

Marshall College Sponsors Concerts

HUNTINGTON, W. Va.—Curtis Baxter of the Marshall College Artist Series announces concerts by the Rochester Symphony Orchestra, Jose Iturbi conductor and pianist; Rose Bampton, Metropolitan soprano, and Richard Crooks, Metropolitan tenor.

Bookings for the coming season will be made later.

El Paso Patrons Aid Symphony and Opera

EL PASO, TEX.—The El Paso Symphony has developed greatly under the able directorship of H. Arthur Brown. It now has 2,000 subscribers and expects to have a waiting list next season. The largest auditorium in the city holds 3,000.

The Symphony Orchestra officially opened the Sun Carnival festivities with its annual popular holiday concert, with Joseph Bentoneili, lyric tenor, as guest artist. The third largest audience in ten years attended this concert. (Mr. Bentonelli was chosen Grand Marshal of our Sun Carnival parade, and officiated in that capacity).

Steele-Clovis Duo to Be Heard

The third symphony concert was presented on Feb. 24 with Abram Chasins, pianist-composer, as guest. The fourth concert will take place on April 21 with Eleanor Steele and Hall Clovis, tenor-soprano team, as guest artists. An annual opera is to be staged under the direction of the El Paso Symphony, May 1.

For this season Mrs. Harriette Quisenberry, through the active cooperation of L. E. Behymer booked the Don Cossacks, Jan. 29; Marian Anderson, Feb. 8; and the Ballet Russe, Feb. 29, all events held at Liberty Hall. Mrs. Quisenberry is chairman of the Ways and Means Committee of the Symphony Orchestra.

Opera Guild Formed

A group of men and women recently formed the El Paso Opera Guild to promote opera in this city each season. The purpose is to make this community and the surrounding territory "opera-minded," and to assist with the presentation of such opera companies as are available. The guild was to give an Opera Reading Tea before the performance of Il Trovatore by the San Carlo Opera Company on Feb. 26. There will be branches of the guild in all nearby towns.

Maj. Richard Burgess, El Paso lawyer, was chosen president; Mrs. Maurice Schwartz, vice-president; Mrs. Dean Carpenter, recording secretary; Mrs. Louis Zork, treasurer, and Mrs. Hallett Johnson, executive secretary and opera manager. Already membership has reached more than 100. H. J.

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A Musical Miracle Play
By Edgar Stillman Kelley. Vocal Score 50c

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Music by N. Clifford Page. Vocal Score $1.00

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Ballad by Alfred Noyes
Music by Deems Taylor. Vocal Score $1.00

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Ballad by Alfred Noyes
Music by Deems Taylor. Vocal Score $1.00

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Rochester Holds American Symposium

By LEE FAIRLEY

ROCHESTER, N. Y.—The annual symposium of American compositions for orchestra, originally scheduled for last October, was held on January 21, 22, and 23 at the Eastman School of Music of the University of Rochester. As in the past, the symposium was conducted by Dr. Howard Hanson, director of the school In the past four years approximately two hundred new compositions have been performed on these symposiums.

During the five sessions held in Kilbourn Hall, Dr. Hanson, conducting the Rochester Civic Orchestra, examined aurally a list of compositions hitherto unpublished and for the most part unplayed publicly. The first four sessions were in the nature of sight-reading rehearsals during which the orchestra read through the new works in order to get a general idea of the compositions, stopping occasionally to check on some doubtful passage. All of the compositions were recorded so that the composer not only has a permanent record of the performance, but later can make a more detailed study of his score. This obviously is especially valuable to the composer who has had little experience in writing for the modern symphony orchestra. Because a finished performance is not the primary object of these sessions, it was possible to play a larger number of compositions than can be performed on the usual public concert program.

Public Concert Broadcast

The final session was a public concert and NBC broadcast of works selected from those played during the previous rehearsals. The compositions performed on this program were not necessarily regarded as the best, but rather were works which Dr. Hanson felt were representative of the various trends and idioms of the music played during the symposium. The program included the following compositions: Old American Country Set by Henry Cowell; Music by Harry Lamont; Concerto for Piano and Orchestra by Herbert Inch; Choreographic Sketches by Russell Baum; Set of Dances by William Bergsma; Andante for Oboe and Small Orchestra by Kent Kennan; Dance-Suite by Spencer Norton; Incantation by Frederick Woltmann; and Symphony No. 1 by Gustave Soderlund.

Other works played during the symposium included: Symphony by Ernst Bacon; Canyon by Radie Britain; June—Overture by Theodore Fitch; California Suite by H. Klyne Headley; Symphony by Frederick Hunt, Symphony No. 3 in C minor by Edward Kurtz; Music for Strings by Hubert Lamb; South American Rhapsody by Nathaniel Leslie; Concertino for Oboe, Viola, and Strings, and Two Miniatures for Orchestra by H. Merrills Lewis; Prelude to A Blot in the 'Scutcheon by Leo Rich Lewis; Suite for String Orchestra by Otto Luening; Passacaglia for Strings by Morris Mamorsky; Two Moments Musical by Joseph Wagner; Symphony No. 1 by John Weinzweig; Post Mortems, and Symphony No. 1 by Carl Wirth; and, Coliseum at Night by Frederick Woltmann.

ANTONIO BROSA, Spanish violinist, who has taken the place of the late Alphonse Onnou as leader of the Pro Arte Quartet for the remainder of the season, will be soloist in Washington, D. C., with the National Symphony Orchestra, under Hans Kindler's direction in the Brahms-Sibelius Festival. Mr. Brosa plays the Sibelius Concerto and with Raya Garbousova, cellist, the Brahms Double Concerto.

Rochester Concerts Attract

ROCHESTER, N. Y.—A capacity audience greeted Marian Anderson when she sang in the Eastman Theatre of the University of Rochester. As is usual when Miss Anderson comes to Rochester, an "S.R.O." sign appeared on the box office window several days before the concert. Her program included a group of South American songs in addition to works by Handel and Schumann, and a group of negro Spirituals arranged by Dett. The tremendous ovation accorded this great artist compelled her to add several encores.

An appearance of Alec Templeton, blind pianist, with the Civic Orchestra on one of its regular Sunday night popular concerts is becoming a tradition with Rochester audiences. Recently he played Liszt's E flat Concerto with the orchestra under Guy Fraser Harrison, but the real treat of the evening was a group of Mr. Templeton's own compositions and improvisations.

For the first Philharmonic concert of the new year, José Iturbi and the orchestra played works by Handel, Berlioz, and Ravel with Brahms' Symphony No. 4 as the featured composition of the evening. Argentina and her Spanish dancers were soloists with the orchestra. The program was devoted entirely to Spanish music with the exception of Ravel's Bolero, which brought a very enjoyable program to a close. Both concerts by the Rochester Philharmonic Orchestra were presented in the Eastman Theater of the University of Rochester.

Admirers of Jeanette MacDonald flocked to the Eastman Theatre, literally packing it to the doors to hear the artist sing a varied program ranging from Mozart to Victor Herbert. The songs from her film productions found particular favor with the enthusiastic audience.

Rachmaninoff's recital was a treat for lovers of superb piano playing. If there was a high point to the program, it occurred with the Beethoven Appassionata Sonata. He added several encores including the inevitable C Sharp Minor Prelude.

The second attraction of the Kilbourn Hall Chamber Music concerts was the Philharmonic Woodwind Quintet composed of first desk men of the Philharmonic orchestra. Marjorie Mackown, of the Eastman School piano faculty, was the assisting artist.

Syracuse Host to Visiting Ensembles

SYRACUSE, N. Y.—The National Symphony, with Hans Kindler conducting, again packed Lincoln Auditorium. The principal numbers were Schubert's Unfinished Symphony and Brahms' Fourth Symphony. The orchestra performed with emotional vigor, great technical skill, and with colorful shading. Dr. Kindler was recalled time and again and was finally forced to add two encores.

The advanced music students of the College of Fine Arts recently gave another of their well rehearsed monthly public recitals before a large, enthusiastic audience.

The Don Cossacks packed Lincoln Auditorium to capacity. This exceptional organization has appeared in Syracuse four or five times. Its well arranged program and beautiful singing brought storms of applause from its hearers.

Oratorio Performed

The University Chorus of 250 voices, with Dr. Howard Lyman as conductor, sang Handel's Messiah. The soloists were Dorothy Baker, soprano; Elizabeth Wysor, contralto; Joseph Laderoute, tenor; and Robert Crawford, baritone. Dr. Lyman's ability as a choral director was evidenced by the fact that this performance was put on with only thirteen rehearsals. For approximately one-third of the members of the chorus, the Messiah was an entirely new number. The soloists this year were most admirable in quality of voice, as well as the skill demanded of thoroughly routined oratorio singers.

The Hendricks Chapel Choir at Syracuse University, Earl Stout, director of the organization, presented their usual annual pageant, and in addition Clokey's cantata, When the Christ Child Came. The soloists were Helen Spence, soprano; Lois Fisher, contralto; Paul Abel, tenor; and Edward Merrow, bass. In the pageant the chorus was assisted by a large group of students from the School of Speech. Hendricks Chapel was packed to the doors and many were turned away.

Americanization Chorus Scores

For a number of years Syracuse has had an Americanization Chorus but not until an energetic senior student at the College of Fine Arts, Eugene Bailey, was made director of this organization, has it done much in the way of public performance. Mr. Bailey recently presented Saint-Saëns' Christmas oratorio with five advanced voice students from the College of Fine Arts as soloists. They were Helene Sorenson, soprano; Helen Russell, mezzo soprano; Hilda Humphreys, contralto; Conrad Hess, tenor, and Milton Spence, bass. In addition to the All-American Chorus the following choral organizations gave the first part of the program: St. Michael's Karpatho Russian Church Choir; Armenian Gregorian Choir; Our Lady of Pompeii Church Choir; Arion Men's Glee Club; Symfonia Choral Society. The entire performance was admirable. The string orchestra, with Jeannette Hansen at the organ and Lincoln DeDell at the piano, gave well-balanced accompaniments. The work of the Americanization League was praised by Mayor Roland B. Marvin in his opening address.

The Syracuse Symphony, André Polah conducting, in a recent concert at the College of Fine Arts auditorium, played for its principal number Brahms' Symphony No. 4. Mary Bain Lehmann, a graduate voice student at the college, sang Grieg's A Swan, and Eros, with orchestral accompaniment, and was forced to repeat the second number.

Notables in Recital

Dorothy Maynor, soprano, appeared under the auspices of the Morning Musicals, and Marian Anderson, contralto, under the Syracuse Civic Music Association. For Miss Maynor's first appearance here, Lincoln Auditorium was packed to the doors. Blessed with a truly beautiful voice and a pleasing personality, she was most successful in legato singing. Miss Anderson, as before in Syracuse, attracted a capacity audience which forced her to sing eight or ten encores.

Helen Jepson, soprano, gave a recital in Lincoln Auditorium. Her lovely voice, varied program, perfect diction and gracious stage manner brought her success on this, her second, appearance in Syracuse. Robert Wallenborn deserves praise for his accompaniments.

The Morning Musicales celebrated their 50th anniversary with a program by local artists, in Lincoln Auditorium, followed by a luncheon at the Hotel Syracuse attended by 600 members and guests. The program was given by performers costumed in the dresses of fifty years ago.

John Jacob Niles, singer of American folk music with dulcimer accompaniment, gave his third recital at the Syracuse University College of Fine Arts.

The Civic Music Association presented Eugene Conley, tenor, and Isaac Stern, violinist, in an exceptionally fine and well performed program.

The Westminster Choir, under John Finley Williamson, gave a concert in Lincoln Auditorium to a large, enthusiastic audience. H. L. B.

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Cleveland Hospitable to Novelties

CLEVELAND, O.—During Rodzinski's vacation, and while he conducted the Los Angeles Philharmonic as guest, Mr. Ringwall led a splendid program, offering a first performance of Paul Dukas' C major Symphony. This is a gracious work of much charm and sound musical construction. Debussy's Scottish March and the Meistersinger Prelude completed the orchestral part. The soloist was the gifted pianist Eugene List, in Rachmaninoff's Second Concerto. The audience was demonstrative in its acclaim.

Heifetz in Beethoven Concerto

A wonderful performance of the Beethoven Concerto was given by Jascha Heifetz at the tenth pair of concerts with Rodzinski at the helm. If ever perfection has been realized, here it was to the *nth* degree. The third Leonore Overture and the first Shostakovitch Symphony found the conductor at his peak; the audience was vociferous in its enthusiasm.

Herman Adler, recently of Prague, conducted the twelfth pair of concerts in a rather conventional program. It was however, presented with authority, fine musical balance, splendid command of the material and warmth of temperament, so as to elicit quite enthusiastic reaction from audience as well as orchestra members. Mr. Adler had won the admiration of his audience when he appeared here during the summer season, and now confirmed that favorable impression with his program consisting of Mozart's Serenade "With the Post Horn" Dvorak's Scherzo Capriccioso, Berlioz' Roman Carnival and Beethoven's Seventh Symphony.

Concerts Attract

Mrs. Emil Brudno added two attractions not included in the Cleveland Concert Course: Alec Templeton, in one of his musically arresting and entertaining programs which drew a capacity house to the Public Music Hall on New Year's Eve, and that superbly dignified artist Marian Anderson, who held her audience spellbound by the spiritual quality of her extraordinary vocal splendor. Encores on both occasions were demanded and granted.

Conductor Ringwall, having finished his first series of popular Twilight Concerts, a second series of six concerts was immediately planned and announced for the remainder of the season. Recently an all-Schubert program was given for the intermediate grades of the public schools in cooperation with the Board of Education. 10,000 children heard five concerts at Severance Hall.

Vronsky and Babin Play

The well-known and highly popular two-piano team, Vronsky and Babin, charmed a large audience with their brilliant performance of an intriguing program consisting of a Bach Sonata, Andante and Variations by Schumann, the Mozart-Busoni Duettino Concertante, Rachmaninoff's Suite No. 2, opus 17, the Strauss-Babin Rosenkavalier Waltzes, and Weinberger's Polka and Fugue from Schwanda. The audience was entranced.

Arthur Loesser, aided by Marie Simmelink Kraft and Jerome Gross, repeated his Crinoline Lecture-Recital at the Temple, and convinced at least 95 per cent of his audience of the delightful qualities of this old music, presented recently by the same artists at Town Hall, New York.

ROSA H. WIDDER

Omaha Premieres Native Novelty

OMAHA, NEBR.—Omaha had a world premiere with the composer present, when the Omaha Little Symphony, sponsored by the Matinee Musical Club, gave the second of its series of concerts under the direction of Richard E. Duncan.

After a widely contrasted program including the Mozart E flat Symphony, and featuring Virginia Haskins, coloratura soprano, in an aria and a group of representative songs, the orchestra concluded with Horace, a humorous novelty with a narrator and descriptive music by John Klein, of Columbus, O.

The story was sympathetically read by Paul Reese, while the setting and the characters were effectively depicted by a remarkable use of the varied resources of orchestral tone. Composer, conductor and narrator shared bows. H. M. R.

Elisabeth Schumann in Schubert Festival

Elisabeth Schumann, soprano, will sing a program of Schubert songs at the Philadelphia Schubert Festival on March 7. On May 8 she will participate in the Festival of Church Music in Baltimore, Md.

Photo by Blackstone Studios

FLORENCE REED,

featured in the revival of Emlyn Williams' play, Night Must Fall, in which she will tour, will also fulfill a number of lecture engagements this season under the management of William Neill, Inc. Buffalo, Shreveport, Toronto, Pittsburgh, and Detroit, are among the cities which will hear her.

Horowitz Inaugurates Series of Ann Arbor Society

ANN ARBOR, MICH.—Vladimir Horowitz, pianist, inaugurated an active post-holiday season here recently when he gave a recital in the Choral Union Series in Hill Auditorium under the auspices of the University Musical Society. It was his third Ann Arbor appearance.

The society presented Dimitri Mitropoulos conducting his Minneapolis Symphony Orchestra recently for their first visit here. Mr. Mitropoulos had just returned to his post after serving as guest conductor for a time with the New York Philharmonic-Symphony Society.

Between these two events, the society also presented a three-program festival of chamber music by the Musical Art Quartet in the lecture hall of the new Rackham Building. The ensemble played works of Mozart, Tansman, Brahms, Haydn, Bloch, Borodin, Schubert, Turina and Ravel.

Dr. Charles A. Sink is president of the society. N. N.

Mirovitch in Lecture-Recitals

Alfred Mirovitch, pianist and lecturer, opened a series of five lectures on The Constructive Force of Music in the Carnegie Hall Art Gallery, New York, on Feb. 24. The subject for the initial lecture was Bach. On March 3 Mozart will be discussed; 10, Beethoven; 17, Chopin; and 24, Debussy and Moussorgsky.

Mr. Mirovitch for the past two years has spoken at universities, for clubs and at conventions of musical organizations from coast to coast. He has appeared at Columbia, given two lectures at Princeton, been heard at Baylor University, Tex., Capital University, Columbus, Ohio, and other colleges. This season he is giving a series of 18 lectures at Jordan Conservatory, Indianapolis, and in April is booked for a tour of the Pacific Coast.

On Jan. 12 he was soloist with the Indianapolis Symphony, Fabien Sevitzky, conducting, in the Liszt E flat concerto. Since September he has been head of the piano department at Jordan Conservatory.

Harmony Guild Competition

The Harmony Guild of New York announces its fifth competition for scholarships in harmony and analysis, open to talented composers and performers. Mrs. Felix Thomas will receive applications.

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HOLLYWOOD

Stravinsky Among Conductors—Rachmaninoff in Recital —Ballet Russe Hailed

(*Continued from page 3*)

was a jolly suite, Music George Washington Knew, of airs of the Washingtonian era compiled and orchestrated by Janssen and Joseph Nussbaum.

Igor Stravinsky conducted the Philharmonic Orchestra in his own works in the Philharmonic Auditorium Feb. 13, Adele Marcus scored in a splendid presentation of the solo part in the Capriccio for piano and orchestra, given for the first time here. The new Symphony (in C major) is a remarkable work, for the composer has again succeeded, as in his early ballets, in cutting a new facet upon musical progress. To open the program was the ballet suite, Jeu des Cartes, and in conclusion a splendid performance of the Firebird Suite.

Rachmaninoff and Horowitz Play

Pianists and students turned out in force to hear Rachmaninoff, Feb. 3, and Horowitz, Feb. 18, in the Philharmonic Auditorium, in superbly played conventional virtuoso programs. Horowitz gave a splendid account of the Liszt Sonata, prefacing it with the Beethoven C minor 32 Variations and the Schumann Arabesque. An interesting if not profound novelty was a set of six short Etudes by Jelobisnsky. A Chopin group completed the program.

Rachmaninoff began with Mozart, Bach-Liszt and Mendelssohn, with the Beethoven Sonata Appassionata for *piecé de resistance*. Chopin, Liszt and three of his own compositions completed the fare.

Nelson Eddy's concert in the Philharmonic Auditorium on Feb. 17 attracted a "movie," not a musical, crowd.

Helena Lewyn scored with a performance of the Schubert-Liszt Wanderer Fantasie that contrived to be warm-toned as well as virtuoso, as piano soloist with the WPA Symphony in Royce Hall, U.C.L.A., on Feb. 9. James Sample conducted.

Soloist with the WPA Symphony in Embassy Auditorium Feb. 6 was Cyril Towbin, who gave an able account of the first movement of the Paganini D major Concerto. James Sample offered a beautiful short Intermezzo by Mary Carr Moore from her opera, David Rizzio, a work worth hearing more frequently.

Clifford Vaughan's Oriental Translations were given in recorded form before the Society of Native American Composers in the Olga Steeb Auditorium, Feb. 16. They were both imaginative and artistic, deftly utilizing Oriental themes in a manner acceptable to Occidental ears. Two movements from a romantic Sonata for cello and piano by Marion Ralston were played by Mrs. W. P. Weirick and the composer. Mary Green Pauloo, soprano, accompanied by Dorothy Miller Dunlap, gave a group of art songs by Frank Colby, James A. Rogers, Arthur Carr, Henry Bickford Pasmore, J. Charles McNeil, and Edgar Stillman-Kelley.

Ballet Russe in 10 Performances

Principal hit of the 10-performance engagement of the Ballet Russe de Monte Carlo in the Philharmonic Auditorium was The New Yorker on Feb. 6, with its parade of cartoon characters to Gershwin music. Stravinsky Jeu des Cartes won plaudits, as did the bravura Fairy's Kiss, and Vienna—1814, to lesser extent. Old favorites ranged from Scheherazade to Les Sylphides, and Fantastic Toy Shop to Swan Lake.

A bevy of fine dancers supported Leonid Massine under the controlled batons of Efrem Kurtz and Franz Allers. Alicia Markova, Alexandra Danilova, Nathalie Krassovska, Mia Slavenska, Tatiana Chamie were feminine stars, with able support from Mlada Mladova, Yolanda Lacca and Lubov Roudenko. Principal male dancers were Andre Eglevsky, Chris Volkoff, Igor Youskevitch, Frederic Franklin, Roland Guerard, Marc Platoff, George Zoritch and Ian Gibson.

William Matchan's Athanael was outstanding in the Euterpe Opera Reading Club's concert version of Thais in the Biltmore Theatre, Feb. 18. Mary Teitsworth Boyd was an adequate Thais, and Joseph Williams was Nicias. Benjamin Edwards was musical director, with two-piano accompaniment by Mrs. M. Hennion Robinson and Dorothy Robinson, and the Meditation violinistically interpreted by Betty Travis Berger.

Ann Jamison Sings Carr Song

Arthur Carr's latest song, an Irish lament entitled Arms That I Love Best, made an auspicious debut in Ann Jamison's concert in Long Beach on Feb. 7, with the composer at the piano. The soprano proffered Handel, Mozart and Schubert songs, a French group, two lovely numbers of Delius and an aria from Ernani. Carr won warm plaudits with a finely played solo group including two of his own compositions, Celtic Rondo and Mariwari Nautch.

LIVINGSTON GEARHART AND VIRGINIA MORLEY, American duo-pianists, who recently appeared in recital in New York at the Barbizon-Plaza. The young artists have been engaged to appear at the Rainbow Room, Radio City, in addition to fulfilling concert bookings.

MIECZYSLAW MUNZ (left) visited his colleague, Jacques Singer, conductor of the Dallas Symphony Orchestra between engagements on his January tour of fifteen concerts. The two Polish musicians discussed the possibility of the pianist's return next year for an appearance as guest artist with the Dallas Symphony, which this seanson presented Yehudi Menuhin, Jose Iturbi and the Littlefield Ballet as guest attractions. Mr. Munz's recent tour included his tenth consecutive appearance with the Toronto Symphony, as soloist with the Sioux City Orchestra, and recitals in Ohio, Nebraska, Georgia and North and South Carolina.

Hollywood Jottings

Grace Bush's lecture, Repossessing America, has proven very popular; a new lecture, introduced this month, is Great Women of the Bible. A new song, Snowflakes, has just been published.

* * *

Paul Schoop has written music for a play. The Merchant of Yonkers, by Thornton Wilder, and is considering going further and developing the work into an operetta. The play-with-music version is scheduled for performance soon, with Lella Sorell and Kay Kellogg rendering the music on two pianos.

Metropolitan Guild Welcomes Bruno Walter

Bruno Walter, guest conductor this season, was guest of the Metropolitan Opera Guild at a luncheon on Feb. 18 at the Hotel Plaza. Mr. Walter, who is directing performances of Fidelio and The Bartered Bride, recalled his last presentation of the Smetana work in Vienna before Czech governmental representatives and then Chancellor Schussnigg. He praised the Metropolitan for its cooperation and sympathetic understanding.

General Manager Edward Johnson of the company introduced several of this season's debutants. Kerstin Thorborg, contralto, sang two numbers. More than 400 members of the guild attended.

Chigi in 2 Recitals

Alfred Chigi, baritone, will be soloist on March 15 with the Schweizer Männerchor in Union City, N. J. March 23 he will be heard at a concert with Bruna Castagna, Metropolitan Opera contralto, in Jersey City, N. J.

Caroline Overton Records Spirituals

Two lesser known Spirituals, Da's All Right, Honey and Dat Lonesome Stream, set for contralto solo and string trio by Caroline Overton, pianist-composer, and sung by Carol Brice, have been recorded. Both proved singularly effective songs, the stringed accompaniment being cleverly scored, and the voice-range carefully chosen.

Galli-Campi in Baltimore

Amri Galli-Campi sang Rosina in The Barber of Seville during the recent series of performances in the Maryland Theatre, Baltimore, by the Columbia Grand Opera Company, Armand Bagarozy, general manager.

Goodman at Juilliard

Saul Goodman, tympanist of the New York Philharmonic-Symphony Society, has joined the faculty of the Juilliard Summer School. The tenth season of the school begins on July 7.

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NORMAN CORDON,

American bass of the Metropolitan Opera, sang Mephistopheles in Faust.

Metropolitan Opera

(*Continued from page 6*)

audience gave him a warm-hearted reception, palpably based not on patriotism or politeness, but on recognition of true merit.

The stage cooperated brilliantly with the director. The renowned Melchior and Flagstad arts blazed at their best. Thorborg did a remarkably appealing Brangäne in tone and delineation. Huehn repeated his intensely felt and intelligently sung Kurwenal. List made much of King Marke's great first act scene. Emery Darcy, a real find for the Metropolitan, again revealed his agreeable voice and smooth delivery in the dual roles of Melot and Sailor. Karl Laufkoetter was the Shepherd and John Gurney furnished valuable tonal aid as the Steersman.

Rossini's Barber Brilliantly Done

One of the best performances of Barber of Seville ever heard at the Metropolitan was that of Feb. 19, brilliantly sung and acted by a superlative cast, and vividly conducted by Gennaro Papi.

John Charles Thomas was a Figaro of outstanding effect, with a voice beneficent to the ear, flowing delivery, and mobile, engaging impersonation. The rafters rang with applause after his Largo al Factotum.

Josephine Tuminia was a joy as Rosina, looking fetchingly pretty, acting with vivacity and point, singing with easy assurance and charm.

Topping the comedy offerings were Baccaloni and Pinza, both in the most compelling buffa spirit, lending voices of sonority and fine quality. Bruno Landi, the tenor, who recently has returned to the Metropolitan after being absent since 1937-38, comported himself gracefully and displayed tones of light lyrical fluency. Irra Petina created riots of fun with her inimitable characterization of Berta.

Siegfried in Wagner Cycle

On Thursday afternoon, Feb. 20, the matinée Wagner Cycle kept on its course with a production of Siegfried, led by Erich Leinsdorf. The cast was Schorr (Wanderer), Flagstad (Brünnhilde), Melchior (Siegfried), Olitzki (Alberich), Laufkoetter (Mime), List (Fafner), Branzell (Erda), Bodanya (Forest Bird).

Leinsdorf, in his usual authoritative and glowing vein, gave impetus to the proceedings, with tone and rhythm that were alive, and tempi that never dragged.

The contributions of the principals are quite familiar from previous presentations of Siegfried. Melchior and Flagstad, that great pair, led their confrères in nobility of conception and song. Schorr gave majesty and occasional raucousness of sound to his role. The two malevolent dwarfs had convincing portrayal. List's cavernous sonority almost made one believe in draconic vocalism. Branzell was altogether magnificent in the large declamatory lines of her Erda utterances. The Bodanya warblings were clear and true to pitch.

Robert Weede as Rigoletto

America now adds another important baritone to its operatic list in the person of Robert Weede, who sang the role of Rigoletto at the performance of Feb. 27.

The Weede talents are significant, consisting of an amply powerful voice of highly agreeable quality (quite Italianate, in fact) excellently trained and controlled and applied with unfailing intelligence. Weede has a keen sense of style and vocal characterization and gets full values from the text, which he dictions admirably. His acting is not too expert, but doubtless will improve apace. The audience received the new Rigoletto rapturously and recalled him repeatedly.

Hilde Reggiani, making her seasonal reappearance, was a routined Gilda. Jussi Bjorling shone with brilliant voice and dashing delivery as the Duke. Bruna Castagna's warm tones and striking impersonation made the part of Maddalena a vital element of the evening. Nicola Moscona was the Sparafucile. Gennaro Papi conducted.

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AUBURN, N. Y.—James A Hennessy for 40 years has been providing musical attractions not only for this city but has extended his activities to Rochester, Syracuse and Utica.

This season he has presented The Barber of Seville touring ensemble, Josef Hofmann, pianist, and Nino Martini, tenor, and will conclude the local schedule with Helen Jepson on March 17. All programs are given in the Emerson Auditorium.

Mr. Hennessy has been responsible for residents having heard Sembrich, Schumann-Heink, Nordica, Gadski, Gluck, Hempel, Eames, Galli-Curci, Homer, Fremstad, Nielsen, McCormack, Kreisler, MacMillen, Paderewski, Hofmann, Ganz, Gabrilowitsch, Bauer, the San Carlo Opera Company, the D'Oyly Carte Opera Company, Henry Savage's Opera Company and the Don Cossacks. Auburnians heard the New York Symphony four times under his sponsorship, the Boston Symphony, the Cleveland and the New York Philharmonic orchestras as well as Creatore's Band and Anna Pavlowa and her company.

Interest in his offerings have usually resulted in sold-out houses for these attractions.

9 O'Clock Opera Group Presents Figaro at Yale Club

The Nine O'Clock Opera Company gave a performance of The Marriage of Figaro at the Yale Club on Feb. 9. The cast included Gertrude Gibson, Helen Van Loom, Vera Weikel, John McCrae, John Tyers, John Maxwell, and David Otto. Gregory Ashman was at the piano.

Robert Goldsand Wins Town Hall Award

Robert Goldsand, 29, Viennese pianist, won the 1941 Town Hall, New York, Endowment Series Award, according to an announcement by Walter W. Naumburg, chairman of the music committee. He was selected on recommendation of the New York critics.

Mr. Goldsand appeared in Town Hall on April 23 and Nov. 9. The award, which he said is the first he has ever won in his career of 20 years' playing, is his engagement in the Town Hall Endowment Series of 1941-42. He studied first at Vienna Conservatory and from 1923 to 1929 with Mr. and Mrs. Moriz Rosenthal. Following his debut in 1926-27, he concertized until 1935 and then temporarily retired to study alone.

Mr. Goldsand is the first foreign born artist to receive the award. Now a refugee from Austria, he has taken out his first American citizenship papers. Other winners of the award have been Rosalyn Tureck, pianist; Carroll Glenn, violinist; and Dorothy Maynor, soprano.

Buffalo's Major Groups in Winter Offerings

BUFFALO, N. Y.—Buffalo's season includes about thirty concerts: symphony, popular, children's, special, and out-of-town. A number of top-flight artists have been engaged as soloists to appear with the symphony orchestra at the Thursday night concerts. Franco Autori again conducts the orchestra.

Recitals Enjoyed

The first recital, in a series of four, sponsored by the Western New York Progressive Series Scholarship Association, for the benefit of its Scholarship fund, was given by John R. Savage, youthful pianist of Canandaigua before a well pleased, good sized audience, in the Grovenor library music room.

The third in a series of Candlelight musicales presented by Mrs. John L. Eckel in the Twentieth Century Club, had as participants Geraldine Kress, violinist, with Mrs. Peter Kress at the piano, Geraldine Ulrich, mezzo soprano, Eva Rautenberg, pianist.

Three Bach cantatas were given by the First Presbysterian Church choir under the direction of Squire Haskin, organist, with soloists Florence Ralston, Geraldine Ulrich, John Priebe and George Torge. Joseph Wincenc and Ferdinand Ressel played the violin obbligatos.

The Symphony Training Orchestra with Jan Wolanek, conductor, gave excellent accounting of itself in a recent program in Kleinhans Music Hall. Virginia Peters, local violinist, graduate of the Eastman School, made a favorable impression as soloist.

Chromatic Club Programs

The Chromatic Club had as soloist for a Saturday afternoon musicale, Squire Haskin, pianist, Dorothea Bestor, violist, and Eva Rautenberg, pianist. Mrs. Bestor is a newcomer to Buffalo, as director of the music department of the Museum of Science.

Two other Chromatic Club events have taken place recently, the first, one of the Saturday afternoon recitals given by club members, in the Twentieth Century Club. The participants were Marion Faist, soprano; Mildred Banasik, contralto; Zoe Lynex, pianist; June Hards, violinist; Eva Rautenberg and Walter Peek, accompanists. The second was an evening concert at the Consistory, by the Symphony Training orchestra, conducted by Mr. Wolanek; the Chromatic Club chorus, directed by William Gomph, Isabelle Tardif, soprano soloist. Both occasions were enjoyed by large sized audiences.

The Guido Chorus (Arnold Cornelisson, conductor), and the Choral Club (Mr. Gomph, conductor), gave a combined concert in the Statler Ballroom. Both in their group and combined numbers, they gave much pleasure to the large audience, the incidental solos by six of the members adding to the occasions were enjoyed by large audiences.

Other Events

Westminster Church choir, led by Wallace Van Lier, gave an enjoyable program of secular music in the Parish House. The first Twilight Hour at the Museum was given by Ethel Stark Hickman, pianist, and a double quartet of women's voices, under the direction of R. Leon Trick, with Walter Peek, accompanist.

Joseph Phillips, baritone, and Kurt Paur, pianist, gave a delightful program for the Candlelight Musicale in the Twentieth Century Club, under the direction of Mrs. John L. Eckel.

Marion Priore gave a students' musicale in the attractive Recital Room of Kleinhans Music Hall. An audience of about 275 were in attendance, when a group of vocal pupils appeared, assisted by two artist pupils, Elizabeth Baradics, and Madeline Brown.

Clark Wagner, pupil of Joseph L. Phillips, has been engaged as baritone soloist and choir director of the Ebenezer Evangelical Reformed Church. Miriam Youngs gave an enjoyable annual musicale-tea for her Orchard Park pupils in her home recently. Genia Jakubczak, youthful coloratura soprano, pupil of Charles Morati, was successful as soloist for the concert of the Paderewski Singing Society.

H. L. M.

U. S. in Union Fight

(*Continued from page* 3)

booking agencies, etc., that members of A. G. M. A. will not be recognized by the A. F. M. and the members of A. F. M. will not be permitted to render any services at any function in which A. G. M. A. members participate," the statement said.

According to the department it also has received complaints that the broadcasting chains and booking agencies have combined to monopolize the business of arranging concert performances by A. G. M. A. artists and to dictate the terms under which such appearances can be made.

The department's statement said that the constitution and by-laws of the A. F. M. provide for the payment to that union of 10 per cent of the proceeds from every engagement. They provide further, it was stated, for payment of a federation tax of 50 per cent of all proceeds collected in radio engagements by a guest conductor entering the jurisdiction of a local.

"The powers of Petrillo are absolute and subject to no control," the department said.

AGMA Members Switch to A. F. of M.

Three prominent members of the American Guild of Musical Artists, Albert Spalding, Efrem Zimbalist and Jose Iturbi, have joined the American Federation of Musicians, according to announcements by the latter organization. It was also said that the A. F. of M. "had conferred honorary memberships on Fritz Kreisler and Serge Rachmaninoff," through James C. Petrillo, its head.

The first action in bowing to the March 1 ultimatum of Mr. Petrillo, that all artists join his union by that date, came when Spalding resigned from A. G. M. A. and joined A. F. of M. He had previously been a leading figure in the Guild, and reportedly had sought to have the Department of Justice intervene in the jurisdictional dispute. As regular soloist and commentator on a radio hour, Mr. Spalding probably was compelled to take this step in order to keep the program on the air.

Mr. Zimbalist, it was said, was going to conduct an orchestra in his new post as director of the Curtis Institute of Music in Philadelphia. Mr. Iturbi, according to an A. G. M. A. spokesman, had previously belonged to both groups, his A. F. of M. affiliation being as a conductor.

Dorothy Hosier in Recital

Dorothy Hosier, lyric soprano, will appear in joint recital with Hazel Lone Moses, harpist of Richmond, Va., at the Century Club, Scranton, Penna., Feb. 25.

HAROLD A. STRICKLAND

Harold A. Strickland Awarded Doctor of Music Degree

Harold A. Strickland was given the degree of Mus. D. by the New York College of Music, Carl Hein, director, on Feb. 1. The official ceremony, including presentation of the diploma and investure in hood and gown, presented by Dr. F. C. Gettler, president of the choir, took place at Woodhaven M. E. Church, of which Dr. Strickland is Minister of Music, on Feb. 23. F. W. Riesberg, A.A.G.O., presented the diploma and degree in behalf of the college. Dr. Strickland is on the staff of the Musical Courier, also a member of the faculty of Hunter College, New York.

Brooklyn Apollo Club Concert

The 192nd concert of the Brooklyn Apollo Club, Alfred Boyce, conductor, in the Academy of Music on Feb. 25, found the usual large audience on hand. Features of the chorus included fine climaxes in Harris' Invocation, nobility of tone in the finale of Tarantella by Thompson, and a stunning performance of Ravel's Bolero in the Elkan arrangement, which quite climaxed everything. Ludlow Fair of Wilson was repeated, and humor was noted in I Got Plenty of Nuttin'. Effective were the baritone solos of Herman C. Hennig in the Wilson excerpts. Accompanists for the chorus items were Theo. Schaeffer and Charles O. Banks.

Poldi Mildner, pianist, first played Schubert's Wanderer fantasie with classic poise, attaining climax in Chopin's Polonaise in A flat. Her ardent temperament and technic captivated her hearers. She added an encore, a Mozart pastorale. Conductor Boyce won personal, well deserved plaudits. F. W. R.

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Heard in the Studios

Betsy Culp-Dornay

Lucille Manners, NBC soprano, and Frank Ricciardi, baritone, participated in the Feb. 2 musicale at the Dornay-Culp studios, the first program to be given without the genial presence of the late Louis Dornay. The large audience included a group from the Oranges in New Jersey who came to pay tribute to his memory, Mr. Dornay having conducted an opera company there.

Miss Manners sang numbers by Rameau, Gretry, Debussy, Ravel, Pierne, Edwards, Brahe, Carpenter, Bridge and a manuscript song by Nelson, dedicated to her. In excellent vocal estate, she gave her accustomed sensitive and musicianly interpretations. Mr. Ricciardi, an operatic and radio baritone, sang with style and understanding of mood, Lieder of Schubert and Brahms and songs of Donaudy, Cimara, De Leva, Bridge, Malotte and joined the soprano in the duet, La ci darem la mano, from Mozart's Don Giovanni. Numerous encores were demanded of each artist and generously given.

Schimmerling to Be Host at Symposium-Musicale

H. A. Schimmerling, Czech composer-pianist, and Mrs. Schimmerling will entertain at a musicale and symposium on March 6 at their New York museum-studios in honor of Burton Lewis, associate of Walt Disney. Mr. Schimmerling will play a group of his own compositions including several news songs, one of which, Jade Sea, Pearl Ocean, is based on a plaque, gift of the Chinese Government to the United States, which hangs in the Library of Congress. Jack High will discuss reproduced music.

Photo by Kriden Kazanian.

HENRY CLANCY,

tenor and vocal teacher of New York. Mr. Clancy was educated at State Teachers College, Fitchburg, Mass. After teaching there for six years he came to New York as soloist at Temple Emanu-El. For the past 15 years he has been soloist at the Fifth Avenue Presbyterian Church and also has appeared in recital, with leading orchestras in Canada and the United States, and has broadcast over networks.

Brazilian Soprano Here

Helen Figner, the Brazilian soprano, recently arrived here from Rio de Janeiro, will be heard in programs featuring music of her country.

Mme. Culp-Dornay at the piano furnished her usual artistic and able support. B. N.

Edith W. Gaudenzi

Artists from the New York studios of Edith W. Gaudenzi continue active. Ella Belle David gave a recital in Boston Feb. 16; Worcester, Mass., Feb. 19, and Lewiston, Me., Feb. 17. Ethelyne Holt sang a group of songs at a dinner given to Wendell Willkie, and appears in Faust in Reading, Penna., March 22. Marianne Mabee McManus sang in the Metropolitan auditions, Feb. 16.

La Forge-Berúmen

Ellen Berg, 11-year-old coloratura soprano, was the featured soloist with the New York Philharmonic Orchestra conducted by Rudolph Ganz at Carnegie Hall, Feb. 15. She sang the Ah, lo so from Mozart's Magic Flute and the Mad Scene from Lucia di Lammermoor, Donizetti. The other soloists were also from the studio of Frank La Forge. Harrison Slocum, tenor, and Edward Roberts, baritone, gave the duet from Verdi's La Forza and collaborated with Mabel Miller Downs in the trio from Faust.

Juilliard Orchestra Plays at U. S. Military Academy

The orchestra of the Juilliard School of Music, under the direction of Albert Stoessel, gave a concert at the U. S. Military Academy, West Point, Feb. 23. Buses sent by the Academy transported the ninety-piece orchestra.

Recently an exhibition was held of the work of the class in Dalcroze eurythmics of the preparatory department.

Lonny Epstein, pianist, and Emanuel Zetlin, violinist, gave the first of a series of three sonata recitals at the Institute recently, playing numbers of Brahms, Mozart and Respighi.

Stillman-Kelley Work to Be Led by J. W. Erb

Dr. and Mrs. Edgar Stillman-Kelley have returned to New York from Cincinnati where the former recently recovered from a long illness. On March 4 his Pilgrims Progress will be given in New York and on May 14 in Portland, Me., both conducted by Dr. John Warren Erb.

Dr. Kelley's Dedication, a brief choral number, will be featured on the program of the 50th anniversary session of the Federation of Women's Clubs in Atlantic City next June. A chorus of 1,000 women will be heard in it under the direction of Gene Branscombe.

Newark Civic Opera Heard in Traviata

NEWARK, N. J.—A capacity audience heard the Newark Civic Opera Company, in cooperation with the New Jersey Opera Association, present La Traviata here on Feb. 8. Singing the role of Violetta, Annunciata Garrotto gave a moving performance, her lovely voice and skilful acting resulting in an ovation.

Michael Bartlett, as Alfredo, was thoroughly in character, singing and acting with keen appreciation of his role. Mario Cozzi, as Germont pere, apparently was singing under the handicap of a cold and his accustomed luscious tones were absent. Other roles were capably handled by Theresa Genovese, Filippa Anfuso, Harold Friberger, Luigi Dalle Molle, Nathan Korshin and Nicola Cacio.

William Spada, with a competent orchestra, conducted with his customary fire and enthusiasm. Vincent Murphy, acting Mayor, at the first intermission pledged his support in making the company a permanent venture. C. D. N.

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Kipnis Extends Tour Before South American Engagements

Alexander Kipnis, Metropolitan Opera bass, has completed plans for a concert and opera tour in South America this summer following his present activities according to his manager, Charles L. Wagner. Mr. Wagner revealed also he has extended Mr. Kipnis' current season to include two appearances at the Cincinnati Festival, also at the Mt. Vernon, Ia., festival, as well as in Seattle and with the Minneapolis Symphony.

Mr. Kipnis leaves on May 24 for South America where, in Buenos Aires, he sings 14 performances at the Teatro Colon, including Figaro, Magic Flute and Die Meistersinger under Erich Kleiber. He appears in six performances of Verdi's Requiem and Beethoven's Ninth Symphony, under Arturo Toscanini, each to be given twice in three cities. On Oct. 5 he flies back to appear with the San Francisco Opera and begin his California tour. His wife and 10-year-old son will accompany him.

Goldsand Holds Seminar at Wolfe Conservatory

Robert Goldsand, pianist, who won the New York Town Hall Award for the outstanding recital given there last season, is holding a seminar for advanced pianists at the Ralph Wolfe Conservatory of Music, New Rochelle, N. Y.

Paul Wittgenstein, eminent one-armed pianist, has returned from Cuba and resumed teaching at the school.

Kate Keith Field Soloist with Orchestra in Broadcast

Kate Keith Field, American soprano, will be soloist with the National Youth Sinfonietta, under the direction of Robert Hufstader, on March 12, in a broadcast over WNYC. Miss Field has been active this season in recitals throughout the East and as soloist with orchestras. Feb. 1, in the Brooklyn Academy of Music, she appeared with the New York Philharmonic-Symphony Chamber Orchestra, Gerald Warburg conducting, in a program devoted to Folk Song, Art Song, and the Aria. Other recent engagements included recitals at Queens College, the Manhattan School of Music, the American Women's Association, the Continental Club Bibliotheque, and the Ferguson Library, Stamford.

Miss Field is under the management of Albert Morini.

René Le Roy Pays Visit to White House During Tour

René Le Roy, flutist was the guest of President and Mrs. Roosevelt at the White House on Feb. 10, renewing an old friendship. Mr. Le Roy left Paris the day before the invaders entered, going to Toulouse and Marseilles, where he appeared on radio programs.

Since his arrival here, Mr. Le Roy has been heard at Swarthmore College. He will play in the Middle West, including Chicago and other cities, as well as in Washington and New York.

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MARJORIE FRIEDMAN,
pianist, in her Steinway Hall program on Jan. 17 played five preludes by Philipp, with whom her teacher, George F. Armstrong, studied in Paris. He took over the direction of Dr. A. Verne Westlake's studios here with whom the pianist also had studied. Miss Friedman also played Beethoven, Chopin, Liszt and Debussy numbers.

Rochester Civic Music Association Forms New Units

ROCHESTER, N. Y.—Last year the Rochester Civic Music Association, under the leadership of Nan B. Knope, membership director of the association, began to organize Music Units in the towns surrounding Rochester in an effort to develop a wider appreciation of music in these areas, as well as to stimulate more interest in the concerts sponsored by the Civic Music Association. The idea proved to be successful and by the end of last year nine towns were organized and had set up an official connection with the R. C. M. A. This year one more town has organized a Music Unit and several others have the plan under consideration. One of the groups not content to simply attend concerts in Rochester is raising money in order to start a circulating library of records in its community. That the plan is working successfully is shown by the fact that over four hundred and fifty people from the suburban area attended the performance of the opera, Martha, given last fall by the association.

In addition to the work among the surrounding communities, the R. C. M. A. sends out invitations to newcomers in Rochester to visit the Eastman School and Theatre. Recently a large group of over one hundred new residents met in the school lobby and were conducted in small parties through the school and theatre. In such activities as these the Civic Music Association is playing an increasingly important part in the musical activities of this region and it is not surprising to learn that it has the largest membership in the world for an organization of this kind. L. F.

William Masselos Plays for Club Women

At the mid-winter meeting of chairmen of department of the New York State Federation of Women's Clubs (Mrs. Guy Cheney, president), held at the Hotel Astor, Feb. 6, Kate A. Wasserscheid, chairman of Fine Arts and Music, offered the musical program.

William Masselos, young American pianist, a recent Naumburg Foundation winner, repeated the program he had given the week before at the White House. This young artist completely won his audience with his colorful and musicianly interpretations of numbers by Albeniz, Ravel and Chopin.

E. H.

Boston Concert Led by Attilio Poto

BOSTON.—A program of 18th century music was presented recentyly by the Massachusetts Federal Music Project of Moston at the Composers' Forum in Huntington Chambers Hall.

The program was made up of the overture to the opera Orione by Johann Christian Bach, a symphony by Johann Henzel, another work by Anton Stamitz, and a wedding cantata by J. S. Bach for orchestra, chorus and soloists.

The solo parts in the cantata were sung by Joan Ruth, soprano, Joenelle Bryant, contralto, Samuel Rosenthal, tenor, Melvin Crowell, baritone. The choral conductors were John E. Daniels, Jr., and Benoit Goulet.

The orchestra, chorus and soloists were under the direction of Attilio Poto. The whole performance was a success and very interesting. Certainly future concerts of the same type would be welcome.

Mr. Poto was graduated from the National Orchestral Association and in 1939-40 became solo clarinetist with the Metropolitan Opera orchestra. In 1940 he went to South America with members of this company and the Chicago Opera.

Strem Studio, Boston.

ATTILIO POTO

Hamilton Harty Dies in England

Sir Herbert Hamilton Harty, British composer and conductor, died at Brighton, England, on Feb. 19. He was born 60 years ago at Hillsborough, County Down, Ireland. He toured the United States as a pianist. His first conducting of importance was in charge of the London Symphony Orchestra. In 1920, he was named permanent conductor of the Halle Symphony Orchestra at Manchester. Josef Szigeti played his violin concerto at Queen's Hall in 1909. His compositions included an arrangement of Handel's Water Music; The Mystic Trumpeter for chorus and orchestra; With the Wild Geese, An Irish Symphony, The Children of Lir, and Comedy Overture as well as the violin concerto, a piano concerto in B minor and numerous songs and other works for piano, violin and cello.

SIR HAMILTON HARTY

In 1933 he resigned as conductor of the Halle Orchestra and the following year toured Australia, returning to the United States to conduct several concerts at the Chicago Century of Progress Exposition. In 1935 he was guest conductor of the Boston, Rochester and Chicago orchestras. He conducted the San Francisco Symphony at the Hollywood Bowl in 1931.

Sir Hamilton was knighted in 1925 and also was awarded numerous honorary degrees. In 1904 he married Agnes Nicholls.

JUAN REYES, 42, Chilean pianist, died at his home in Buenos Aires on Jan. 21. Born at Santiago, he studied in Paris, Genoa and Vienna and made several tours of Europe. His New York debut was made in Town Hall in 1933. He had also been connected with the Westchester Conservatory of Music at White Plains, N. Y.

GEORGE EDWARD FISHER, 68, dean of organists in Rochester, N. Y., and for 15 years private organist for the late George Eastman, died in Greece, N. Y., on Jan. 21. He served for 34 years at Lake Ave. Baptist Church, Rochester, and later as minister of music at Central Presbyterian Church, Buffalo.

VIRGINIA LISTEMANN SHERIFF, former opera and concert singer, passed away on Jan. 13 in Chicago. Mrs. Sheriff was the widow of Andrew R. Sheriff, prominent Chicago attorney and the daughter of the late Bernhard Listemann, noted violinist. Surviving Mrs. Sheriff are three brothers, Kurt, Paul and Fred Listemann, all well known in music in America and abroad.

CLARENCE K. RUSSELL, 65, for 21 years a cornetist in the band of John Philip Sousa, died in Ridgefield Park, N. J., on Jan. 23. A graduate of Williams College, he served as principal of Pittsfield, Mass, High School, later as superintendent of schools there. He had also played in the New York Symphony under Walter Damrosch and the Boston Symphony. His widow, two sons and two daughters survive.

MRS. LUCY OSBORN BALL, widow of Sheldon William Ball, organist, choirmaster and composer, died in Provincetown, Mass., on Jan. 21.

IRVING GINGRICH, 65, professor in De Paul University School of Music, Chicago, passed away on Feb. 2. Mr. Gingrich, a native of South Bend, Ind., was one of the founders of DePaul's music department, an authority on ear training and an accomplished organist. In 1927 he was awarded one of the prizes in a national contest by the Chicago Daily News, in which nearly 1,000 compositions were submitted. He was awarded two prizes for compositions by the American Conservatory in a contest for Indiana-born composers. The published list of his works includes 40 vocal solos, anthems, songs for grade schools and an operetta with orchestral accompaniment. He was the author of Contrapuntal Ear Training. He is survived by his widow, Mrs. Edith Gingrich.

ANNA GROFF-BRYANT, a voice instructor in Chicago for 50 years, passed away on Jan. 27 at the age of 80. Until her retirement three years ago, Mrs. Bryant directed the Anna Groff Bryant Institute in Chicago. From 1914 to 1924 she was affiliated with Lombard College at Galesburg, Ill., where she was director of the school of vocal, instrumental and dramatic arts and managed the World Famous Artists Recital Series. Mrs. Bryant was an early exponent of the cause of opera in English and lectured and wrote extensively on vocal science, art and education.

SYLENKA, exponent of Spanish dancing, passed away suddenly on Jan. 15 at her home in New York following a heart attack. Sylenka had appeared extensively in recitals both in Europe and America. For a number of years she maintained a studio in Paris, where she created her own dances between tours. Due to ill health, she came to New York several years ago and since that time had not danced professionally.

JOHN PATTON MARSHALL, 64, composer, and teacher, died in Boston. Since 1903 he had been Professor of Music at Boston University. A native of Rockfort, Mass., he was a pupil of B. J. Lang, MacDowell, Chadwick and Homer Norris. His compositions included songs and piano works.

HUGO BOTSTIBER, music historian and author, died recently in London, according to word received by his son, Derrick W. Botstiber of Philadelphia. His publications included a biography of Haydn, history of the overture, a Guide through the Concert Hall, Beethoven in Every Day Life and special articles in musical publications including the Musical Courier. Born April 21, 1875, in Vienna, of American parents, he won his doctorate in philosophy and jurisprudence. At Vienna Conservatory he studied with Zemlinsky and among his associates were Artur Bodanzky and Arnold Schönberg. Later, in this country, he worked with Antonin Dvorak privately. He conducted the New Rochelle Male Chorus and also taught harmony and counterpoint. In Vienna his efforts led to the founding of the Konzerthaus which he managed for 29 years.

ARTHUR J. EHEHALT, 56, personnel manager of the New Haven Symphony Orchestra and former president of Dorscht Lodge, a musical organization in that city, died there on Feb. 18. His widow and a daughter survive.

MRS. MARY SILVERS, 72, mother of Louis Silvers, Hollywood composer and conductor, died on Feb. 19 in Brooklyn, N. Y. Also surviving are two other sons and three daughters.

Schwerké Addresses Rotarians on War Conditions in France

SOMERVILL, MASS.—Irving Schwerké who recently returned from Paris, lectured to the Somerville Rotary Club recently at the Hotel Woodbridge. His large audience displayed keen interest in his Reminiscences of War Torn France. He concluded his talk with remarks on American democracy.

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Flagstad in Minneapolis Concerts

MINNEAPOLIS.—The eighth symphony program of the Minneapolis Symphony Orchestra brought as guest conductor Bruno Walter who presented a not to be forgotten reading of the Brahms No. 1 symphony—a reading rich in melodic loveliness and color, a Brahms who sings because the song is its own urge. There was also Death and Transfiguration by Strauss, the climax of which was so superbly contrived as to be tremendous without being blaring or strident, and a delightful interpretation of Haydn's Symphony in G major, No. 2. Mr. Walter must have been persuaded by the applause that his conceptions were fully understood and genuinely enjoyed.

Flagstad and McArthur

The ninth program of the orchestra was under the direction of the guest conductor, Edwin McArthur, and was divided between Beethoven and Wagner, with Kirsten Flagstad, soprano, as soloist. Beethoven's first symphony was played without any exaggerations—smoothly, cleanly but without those convictions requisite to lift it to symphonic proportions. The Egmont Overture was of better concert stuff as were both the Meistersinger Prelude and the Parsifal Good Friday Spell by Wagner. Flagstad made all that is possible of Abscheulicher, wo eilst du hin from Fidelio, and was dramatically and vocally imposing in the Love-Death from Tristan and Isolde.

An extra symphony concert was given featuring Flagstad as soloist with Mr. McArthur again as guest conductor. This concert was more interesting than that of the previous evening; Flagstad sang Leise, leise from Der Freischütz by Weber, a group of Grieg songs, and the final scene from Götterdämmerung by Wagner. Mr. McArthur conducted the Fingal's Cave overture by Mendelssohn. Till Eulenspiegel by Strauss, the Rhine journey and Funeral March from Götterdämmerung. Mr. McArthur was at his best as a conductor when playing the orchestral accompaniments of Flagstad who completely captivated the audience.

Mitropolous Welcomed

The return of Dimitri Mitropoulos to the podium of the orchestra was the signal for an ovation; he was welcomed enthusiastically. In turn he presented a rather enthusiastic version of the third symphony of Brahms,—sharply marked rhythmically (at times explosive) but more sympathetically integrated than is usual with his treatment of Brahms. The overture to Mozart's The Abduction from the Seraglio was spiced with contrast.

Josef Holmann in Beethoven's Emperor concerto was the same wizard as ever and received a very alert accompaniment by Mitropoulos which added up to a most impressive interpretation of the famous Beethoven work.

The eleventh symphony program, the last before the orchestra's four weeks' trip, comprised works of Mozart, Bloch, Sibelius and Florent Schmit, Nikolai Graudan, principal cellist of the orchestra, was the soloist in Bloch's Schelomo and achieved a very artistic performance. The Haffner symphony of Mozart received very careful attention from Mr. Mitropoulos, and was made to sing in a sprightly manner. The Sibelius symphony No. 7 was highly dramatized and intensified, while Schmitt's The Tragedy of Salome was given all the shimmering light and color it would hold. Soloist, the conductor and the orchestra received every evidence of high favor from the audience.

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ANNE WIGGINS BROWN,

soprano, during February appeared as soloist with the Kansas City Symphony, WNYC Symphony, Mark Warnow's Orchestra and in recital at Mecca Temple. On March 9 she will give a Town Hall Concert with the "Southernaires."

Indianapolis Hears New World Premiere

Carl Eppert's Escapade Given Under Baton of Sevitzky

INDIANAPOLIS, IND.—The period following the holidays was illumined by a series of concerts by the local symphony. The first of five special orchestra series was a presentation of Faust in concert form, in English by the local symphonic choir which made its first appearance of the season. The work under Mr. Sevitzky resulted in a gala occasion, the singing of the choir and soloists being noteworthy. The choir sang with vigor and achieved a tonal balance of infinite gradations. Thomas L. Thomas, Zina Lisichkina, and Hertha Glaz, all contributed excellent musical taste and splendid diction. The orchestra's support blended admirably with the intentions of both choir and soloists.

A Musical Enigma

The world premiere of Escapade by Carl Eppert took place at the fourth pair of subscription concerts. Subtitled, A Musical Satire, the work contains an enigma which the audience was asked to solve. Well orchestrated but somewhat of a curiosity the work had a warm reception. The Kalinnikow Symphony in G minor received another hearing and prompts much desire to hear it frequently. A Bach chorale-prelude transcribed by Sevitzky revealed a warmth of tone in the strings and resulted in a carnival of musical enjoyment.

An all-Wagner program marked the second of the special orchestra series, Sevitzky selecting works of popular appeal which resulted in one of the best concerts of the season. An emotional fervidity, with climaxes invested with an imposing mass of tone characterized these works. David Blair McClosky was soloist, singing the Evening Star and Wotan's Farewell with refinement and admirable agility.

Sevitzky and his ensemble presented a highly attractive program at the second Pop concert, one proportioned and balanced with appropriate sentiment. The first hearing of Lessner's Portrait of a Lovely Lady, a tone poem of tuneful melodies created much interest. Rudolph Uhlik was soloist in a humorous Capriccio for piccolo and orchestra by Dubensky, which was repeated after storms of applause. Alfred Mirovitch was soloist in the Liszt Piano Concerto in E flat major, displaying a tone of sinew and a balance of admirable excellence. The cadenza in the scherzo was given with rare skill.

Abram Chasins appeared as soloist in the Mozart Concetro in A (Köchel 488) and the Gershwin Concerto in F at the fifth pair of subscription concerts. The Mozart work received a polished performance, the last movement displaying unusual technical resources and power. The world premiere of Prelude to Holiday (Benjamin) found a work offering rhythmic ingenuity but thin in orchestration. The Weber Symphony No. 1 in C, and Weinberger's Polka and Fugue from Schwanda completed the program, the latter receiving a stirring performance in regard to tempo and texture.

Recitals

Eugene List presented a program of piano works at the second of the Matinee Musicales at the L. S. Ayres Auditorium last month. His interpretation of the Chopin Sonata in B flat minor exhibited the finer qualities of his talents as he assumed a command of technical achievements lacking in the other works. Debussy and Ravel numbers suffered somewhat from poetical thought and over emphasis of the pedal.

Ernest Friedlander, principal cellist of the orchestra gave his annual recital at the World War Auditorium last month featuring the Bach Suite in D minor for cello solo, and the Mendelssohn Sonata in D major for cello and piano. Both compositions received an intimate performance, both in refinement of style and musicianly care to all details. The recital included the first hearing in America of Mainardi's Fantasia Orientale, a work full of technical difficulties, which received a creditable hearing. Marie Friedlander was at the piano and contributed her part with understanding. The audience was enthusiastic.

H. C. GREGORY.

Columbus Concert Series

COLUMBUS, MISS.—The Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conducting, appeared at the Mississippi State College for Women on Feb. 5; Simon Barer, pianist, will be heard on April 4.

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